PARADISE REGAIN'D.

A

POEM,

IN

FOUR BOOKS.

To which is added

SAMSON AGONISTES:

AND

POEMS upon SEVERAL OCCASIONS.

The AUTHOR

70 HN MILTON.

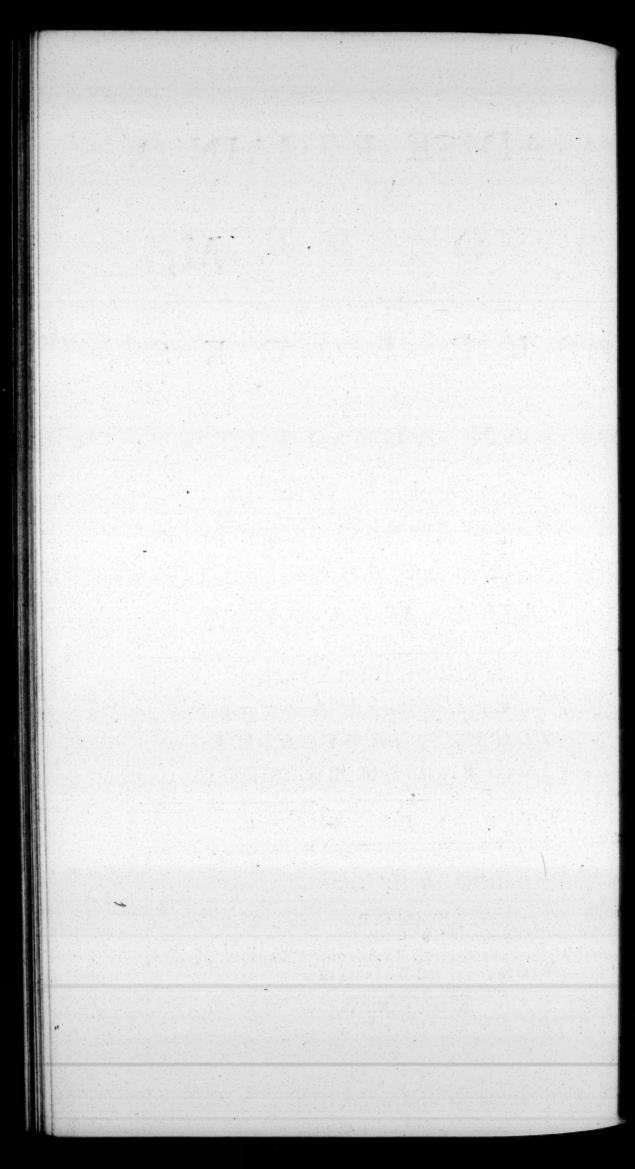
A NEW EDITION,
With Notes of various Authors,
By THOMAS NEWTON, D.D.
Late Lord Bishop of BRISTOL.

VOLUME the SECOND.

LONDON:

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M DCC LXXXV.



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The There of Courser .c. a servere e ca inminent sensoli Action Head tide the term of the Process alkodika alluisi (s . Jestical intermade askst firm and bonder, and asime of al representation of the die wie istalie indentier. A combain

POEMS

UPON

SEVERAL OCCASIONS,

Compos'd at feveral Times,

BY

Mr. JOHN MILTON.

Baccare frontem Cingite, ne vati noceat mala lingua futuro.

Virgil, Eclog. 7.

To the first edition of the Author's poems printed in 1645 was prefixed the following advertisement of

The STATIONER to the READER.

TT is not any private respect of gain, gentle Reader, I for the flightest pamphlet is now a days more vendible than the works of learnedest men; but it is the love I have to our own language that hath made me diligent to collect and fet forth fuch pieces both in profe and verse, as may renew the wonted honor and esteem of our English tongue: and it's the worth of these both English and Latin poems, not the florish of any prefixed encomiums that can invite thee to buy them, though these are not without the highest commendations and applause of the learnedest Academics, both domestic and foreign; and mongst those of our own country, the unparallel attestation of that renowned Provost of Eton, Sir Henry Wotton. I know not thy palate how it relishes fuch dainties, nor how harmonious thy soul is; perhaps if ore trivial airs may please thee better. But howfoever thy opinion is spent upon these, that encouragement I have already received from the most ingenious men in their clear and courteous entertainment of M1 Waller's late choice pieces, hath once more made me adventure into the world, presenting it with these ever-green, and not to be blasted laurels. The Author's more peculiar excellency in these studies was too well known to conceal his papers, or to keep me from attempting to Vol. II.

folicit them for him. Let the event guide itself which way it will, I shall deserve of the age, by bringing into the light as true a birth, as the Muses have brought forth since our famous Spenser wrote; whose poems in these English ones are as rarely imitated, as sweetly excell'd. Reader, if thou art eagle-ey'd to censure their worth, I am not fearful to expose them to thy exactest perusal.

Thine to command,

HUMPH. MOSPLEY.

POEMS on Several Occasions.

I.

ANNO ÆTATIS 17.

On the death of a fair Infant, dying of a cough.

I.

O Fairest flow'r no sooner blown but blasted,
Soft silken primrose fading timelesly,
Summer's chief honor, if thou hadst out-lasted
Bleak Winter's force that made thy blossom dry;
For he being amorous on that lovely dye
That did thy cheek envermeil, thought to kiss,
But kill'd, alas, and then bewail'd his fatal bliss.

For

This elegy was not inferted in the first edition of the author's poems printed in 1645, but was added in the second edition printed in 1673. It was composed in the year 1675, that being the 17th year of Milton's age. In some editions the title runs thus, On the death of a fair Infant, a nephew of his, dying of a cough: but the sequel shows plainly that the child was not a nephew, but a niece, and

confequently a daughter of his fifter Philips, and probably her first child.

6. —— thought to kifs,
But kill'd, alas, &c] Copied probably from this verse in Shakespear's Venus and Adonis,

He thought to kifs him, and hath kill'd him fo.

B 2

8. For

II.

For fince grim Aquilo his charioteer By boistrous rape th' Athenian damsel got, He thought it touch'd his deity full near, If likewise he some fair one wedded not, Thereby to wipe away th' infámous blot

Of long-uncoupled bed, and childless eld, [held, Which 'mongst the wanton Gods a foul reproach was III.

So mounting up in icy-pearled car, 15 Through middle empire of the freezing air He wander'd long, till thee he fpy'd from far: There ended was his quest, there ceas'd his care. Down he descended from his snow-soft chair,

But all unwares with his cold kind embrace Unhous'd thy virgin foul from her fair biding place.

Yet

For fince grim Aquilo &c] Boreas or Aquilo carried off by force Orithya daughter of Erectheus king of Athens. Ovid. Met. VI. Fab. 9. Milton hath invented this fine fable of Winter's rape upon his fifter's daughter, on the fame grounds as that of Boreas on the daughter of Erectheus, whom he ravish'd as she cross'd over the river Ilyssus (as Apollodorus says lib. 3.) that is, she was drown'd in a high wind croffing that river. Richardson.

12. — th' infamous blot Of long-uncoupled bed, and childless eld, &c] the author pro-

bably pronounced infamous with the middle fyllable long as it is in Latin. Eld is old age, a word used in innumerable places of Spenfer and our old writers. And in fay-

IV.

Yet art thou not inglorious in thy fate;
For so Apollo, with unweeting hand,
Whilome did slay his dearly-loved mate,
Young Hyacinth born on Eurotas' strand,
Young Hyacinth the pride of Spartan land;
But then transform'd him to a purple flower:
Alack that so to change thee Winter had no power.

V.

Yet can I not perfuade me thou art dead,

Or that thy corfe corrupts in earth's dark womb, 30

Or that thy beauties lie in wormy bed,

Hid from the world in a low delved tomb;

Could Heav'n for pity thee fo strictly doom?

Oh no! for something in thy face did shine

Above mortality, that show'd thou wast divine.

35

Resolve

ing that long-uncoupled bed and childless eld was held a reproach among the wanton Gods, the poet seems to allude particularly to the case of Pluto, as reported by Claudian. De Rapt. Prof. I. 32.

Dux Erebi quondam tumidas exarsit in iras Prælia moturus superis, quod solus egeret Connubii, sterilesque diu consumeret annos,
Impatiens nescire torum, nullasque mariti
Illecebras, nec dulce patris cognoscere nomen.

23. For so Apollo, &c] Apollo flew Hyacinthus by accident playing at quoits, and afterwards changed him into a flower of the B 3

VI.

Refolve me then, oh Soul most furely blest, (If so it be that thou these plaints dost hear) Tell me bright Spirit where'er thou hoverest, Whether above that high first-moving sphere, Or in th' Elysian fields (if such there were)

Oh say me true, if thou wert mortal wight,

And why from us so quickly thou didst take thy flight,

VII.

Wert thou some star which from the ruin'd roof Of shak'd Olympus by mischance didst fall; Which careful Jove in nature's true behoof Took up, and in sit place did reinstall? Or did of late earth's sons besiege the wall

cealed themselves in various shapes. See Ovid Met. V. 319. &c.

40

Of

fame name. The reader may fee the flory in Ovid. Met. X. Fab. 6.

6

39. — that high first-moving fphere,] The primum mobile, that first mov'd as he calls it Paradise Lost. III. 483. where see the note.

44. — didst fall; This is somewhat inaccurate in all the editions. Grammar and syntax require did fall.

47. Or did of late earth's sons &c] For when the Giants invaded Heaven, the deities fled and con-

49. — nectar'd head?] As in Lycidas ver. 175.

With nectar pure his oozy locks he laves.

or the Goddess of justice, who offended with the crimes of men forfook the earth. Ovid. Met. 1. 150.

Ultima cœlestûm terras Astrea reliquis.

53 — that sweet smiling Youth?]
At first I imagin'd that the author mean,

Of sheeny Heav'n, and thou some Goddess sled Amongst us here below to hide thy nectar'd head? VIII.

Or wert thou that just Maid who once before

Forsook the hated earth, O tell me sooth,

And cam'st again to visit us once more?

Or wert thou that sweet smiling Youth?

Or that crown'd matron sage white-robed Truth?

Or any other of that heav'nly brood

Let down in cloudy throne to do the world fome good?

IX.

Or wert thou of the golden-winged host, Who having clad thyself in human weed, To earth from thy prefixed seat didst post,

And

meant Hebe, in Latin Juventa, or Youth. And Mr. Jortin communicated the following note. "A word "of two fyllables is wanting to fill "up the measure of the verse. It "is easy to find such a word, but "impossible to determin what word "Milton would have inserted. He "uses Youth in the seminine gender, as the Latins sometimes use "juvenis, and by this fair youth "he probably means the Goddess "Hebe, who was also called Juventas or Juventa." But others have proposed to fill up the verse thus,

Or wert thou Mercy that sweet fmiling youth?

For Mercy is often join'd with Justice and Truth, as in the Hymn on the Nativity. St. 15.

Yea Truth and Justice then
Will down return to men,
Orb'd in a rainbow; and like
glories wearing,
Mercy will fit between &c.

And Mercy is not unfitly represented as a fweet smiling youth, this age being the most susceptible of the tender passions.

B 4

68. Or

X.

But oh why didst thou not stay here below

To bless us with thy heav'n-lov'd innocence,

To slake his wrath whom sin hath made our foe,

To turn swift-rushing black perdition hence,

Or drive away the slaughtering pestilence,

To stand 'twixt us and our deserved smart? 69
But thou canst best perform that office where thou art.

Then thou the Mother of so sweet a Child Her salse imagin'd loss cease to lament, And wisely learn to curb thy sorrows wild? Think what a present thou to God hast sent, And render him with patience what he lent?

This if thou do, he will an offspring give [live. That till the world's last end shall make thy name to

Anno

75

68. Or drive away the flaughtering pestilence,] It should be gives a peculiar propriety to this
noted that at this time there was a whole stanza.

These

II.

Anno Ætatis 19. At a Vacation Exercise in the college, part Latin, part English. The Latin speeches ended, the English thus began.

TAIL native Language, that by finews weak I I Didst move my first endevoring tongue to speak, And mad'st imperfect words with childish trips, Half unpronounc'd, flide through my infant-lips, Driving dumb filence from the portal door, 5 Where he had mutely fat too years before: Here I falute thee, and thy pardon ask, That now I use thee in my latter task: Small loss it is that thence can come unto thee, I know my tongue but little grace can do thee, 10 Thou need'ft not be ambitious to be first, Believe me I have thither packt the worst: And, if it happen as I did forecast, The daintiest dishes shall be ferv'd up last. I pray thee then deny me not thy aid 15 For this fame fmall neglect that I have made:

But

author's age; and they were not

These verses were made in 1627, in the edition of 1645, but were that being the 19th year of the first added in the edition of 1673.

29. Yet

But haste thee strait to do me once a pleasure, And from thy wardrobe bring thy chiefest treasure, Not those new fangled toys, and trimming flight Which takes our late fantastics with delight, But cull those richest robes, and gay'st attire Which deepest spirits, and choicest wits desire: I have fome naked thoughts that rove about, And loudly knock to have their passage out; And weary of their place do only stay 25 Till thou hast deck'd them in thy best array; That so they may without suspect or fears Fly fwiftly to this fair affembly's ears; Yet I had rather, if I were to chuse, Thy service in some graver subject use, 30 Such as may make thee fearch thy coffers round, Before thou clothe my fancy in fit found:

Such

29. Yet I had rather, if I were to chuse,

Thy service in some graver subject use, &c] It appears by this address of Milton's to his native language, that even in these green years he had the ambition to think of writing an epic poem; and it is worth the curious reader's attention to observe how much the Paradise Lost corresponds in its circumstances to the prophetic wish he now formed. Thyer.

36. ___ the thunderous throne] Should it not be the thunderer's?

I think I have feen the word thunderous in other old authors, though I cannot recollect the particular passages.

37.—unshorn Apollo] An epithet by which he is distinguished in the Greek and Latin poets. Pindar Pyth. III. 26. ακιροικομά Φωνών. Hor. Od. I. XXI. 2.

Intonfion

Such where the deep transported mind may soar Above the wheeling poles, and at Heav'n's door Look in, and fee each blissful Deity 35 How he before the thunderous throne doth lie, List'ning to what unshorn Apollo sings To th' touch of golden wires, while Hebe brings Immortal nectar to her kingly fire: Then passing through the spheres of watchful fire, And misty regions of wide air next under 41 And hills of fnow and lofts of piled thunder, May tell at length how green-ey'd Neptune raves, In Heav'n's defiance mustering all his waves; Then fing of fecret things that came to pass 45 When beldam Nature in her cradle was; And last of kings and queens and heroes old. Such as the wife Demodocus once told

In

Intonsum pueri dicite Cynthium.

41. And misty regions of wide air next under,

And bills of fnow and lofts of piled thunder,] So Tasso describes the descent of Michael. Cant. 9. St. 61.

Vien poi da campi lieti, e fiammeggianti

D'eterno dì là donde, tuona, a pioue:

The fields he passed then, whence hail and snow,

Thunder and rain fall down from clouds above. Fairfax.

48. Such as the wife Demodocus, &c] Alluding to the eighth book of the Odyssey, where Alcinous entertains Ulysses, and the celebrated musician and poet Demodocus sings the loves of Mars and Venus, and the destruction of Troy;

and

In folemn fongs at king Alcinous feast,

While sad Ulysses soul and all the rest
Are held with his melodious harmony
In willing chains and sweet captivity.
But sie, my wand'ring Muse, how thou dost stray!

Expectance calls thee now another way,
Thou know'st it must be now thy only bent
To keep in compass of thy predicament:
Then quick about thy purpos'd business come,
That to the next I may resign my room.

Then Ens is represented as father of the Predicaments his ten sons, whereof the eldest stood for Substance with his canons, which Ens, thus speaking, explains.

OOD luck befriend thee, Son; for at thy birth
The faery ladies danc'd upon the hearth; 60
Thy droufy nurse hath sworn she did them spie
Come tripping to the room where thou didst lie,
And sweetly singing round about thy bed
Strow all their blessings on thy sleeping head.

She

and Ulysses and the rest are affected in the manner here describ'd. 56. — of thy predicament:] What the Greeks called a category, Boëthius first named a predicament: and if the reader is acquainted with Aristoile's

She heard them give thee this, that thou shouldst still From eyes of mortals walk invisible: 66 Yet there is something that doth force my fear, For once it was my difmal hap to hear A Sibyl old, bow-bent with crooked age, That far events full wifely could prefage, 70 And in time's long and dark prospective glass Foresaw what future days should bring to pass; Your fon, faid she, (nor can you it prevent) Shall subject be to many an accident. O'er all his brethren he shall reign as king, 75 Yet every one shall make him underling, And those that cannot live from him afunder, Ungratefully shall strive to keep him under, In worth and excellence he shall out-go them, Yet being above them, he shall be below them; 80 From others he shall stand in need of nothing, Yet on his brothers shall depend for clothing. To find a foe it shall not be his hap, And peace shall lull him in her flow'ry lap;

Yet

flotle's Categories, or Burgersdicius, or any of the old logicians, he will not want what follows to be explain'd to him; and it can-

not be well explain'd to him, if he is unacquainted with that kind of logic.

Yet shall he live in strife, and at his door

Devouring war shall never cease to roar:

Yea it shall be his natural property

To harbour those that are at enmity.

What pow'r, what force, what mighty spell, if not

Your learned hands, can loose this Gordian knot? 90

The

91. Rivers arise; &c] In invoking these rivers Milton had his eye particularly upon that admirable episode in Spenser of the marriage of the Thames and the Medway, where the several rivers are introduc'd in honour of the ceremony. Faery Queen, B. 4. Cant.

11. Of utmost Taveed; so Spenser, St. 36.

And Twede the limit betwixt
Logris land
And Albany

Or Oose, either that in Yorkshire, or that in Cambridgeshire, both mentioned by Spenser. Or gulphy Dun, I find not in Spenser, but suppose the Don is meant from whence Doncaster has its name; and Camden's account of this river shows the propriety of the epithet gulphy. "Danus, commonly Don and Dane, seems to be so call'd, because it is carried in a low deep channel; for that is the signification of the British word Dan." See Camden's Yorkshire. Or Trent,

who like fome earth-born giant &c. This description is much nobler than Spenser's, St. 35.

And bounteous Trent, that in himself enseams

Both thirty forts of fish, and thirty fundry streams.

The name is of Saxon original, but (as Camden observes in his Staffordshire.) "fome ignorant and "idle pretenders imagine the name" to be derived from the French word Trente, and upon that ac-"count have feign'd thirty rivers running into it, and likewise fo many kinds of fish swim-"ing in it." However, this notion might very well be adopted in poetry. Or fullen Mole &c. So Spenser, St. 32.

And Mole, that like a nousling mole doth make
His way still under ground, till
Thamis he o'ertake.

See the fame account in Camden's Surry.

The next Quantity and Quality spake in prose, then Relation was call'd by his name.

RIVERS arise; whether thou be the son Of utmost Tweed, or Oose, or gulphy Dun, or Trent, who like some earth-born giant spreads His thirty arms along th' indented meads,

Or

Surry. Or Severn Swift &c. We shall have a fuller account of this in the Mask. Or rocky Avon. Spenfer more largely, St. 31.

But Avon marched in more state-

Proud of his adamants, with which he shines

And gliffers wide, as als of wondrous Bath

And Bristow fair, which on his waves he builded hath.

Or fedgy Lee; this river divides Middletex and Essex. Spenser thus describes it, St. 29.

The wanton Lee that oft doth lose his way.

Or coaly Tine. Spenfer describes it by the Picts Wall, St. 36. Or anuent hallowed Dee; so Spenfer, St. 39.

And following Dee, which Britons long ygone
Did call divine, that doth by
Chester tend.

See Lycidas too, ver. 55. Or Humber loud &c. So Spenfer speaks of this Scythian king, and of his being drown'd in the river, St. 38.

And nam'd the river of his wretched fate;

Whose bad condition yet it doth retain,

Oft toffed with his florms, which therein fill remain.

And the Medavay and the Thame are join'd together, as they are married in Spenfer. I wonder that Milton has paid no particular compliment to the river flowing by Cambridge (this exercise being made and spoken there) as Spenser has done St. 34.

Thence doth by Huntingdon and Cambridge flit,

My mother Cambridge, whom as with a crown

He doth adorn, and is adorn'd of it

With many a gentle Muse, and many a learned wit.,

Or fullen Mole that runneth underneath,
Or Severn swift, guilty of maiden's death,
Or rocky Avon, or of sedgy Lee,
Or coaly Tine, or ancient hallow'd Dee,
Or Humber loud that keeps the Scythian's name,
Or Medway smooth, or royal towred Thame.

[The rest was prose.]

III.

On the Morning of Christ's Nativity.

* Compos'd 1629.

I.

HIS is the month, and this the happy morn, Wherein the Son of Heav'n's eternal King, Of wedded Maid, and Virgin Mother born, Our great redemption from above did bring; For so the holy sages once did sing, That he our deadly forfeit should release,

That he our deadly forfeit should release, And with his Father work us a perpetual peace.

That

^{*} To the title of this Ode we pos'd 1629, so that Milton wa have added the date, which is prethen 21 years old. He speaks of fixed in the edition of 1645, Comthis poem in the conclusion of his fixed

II.

That glorious form, that light unfufferable, And that far-beaming blaze of majesty, Wherewith he wont at Heav'n's high council-table 10 To fit the midst of Trinal Unity, He laid afide; and here with us to be, Forfook the courts of everlasting day, And chose with us a darksome house of mortal clay.

III.

Say heav'nly Muse, shall not thy sacred vein 15 Afford a prefent to the Infant God? Hast thou no verse, no hymn, or solemn strain, To welcome him to this his new abode, Now while the Heav'n by the fun's team untrod, Hath took no print of the approaching light, 20 And all the spangled host keep watch in squadrons bright?

IV.

See how from far upon the eastern road The star-led wifards haste with odors sweet:

Vol. II.

in the elegy to Charles Deodati: is not only great learning shown and it was probably made as an in it, but likewise a fine vein of mercise at Cambridge; and there poetry. 28. From

0

O run, prevent them with thy humble ode, And lay it lowly at his bleffed feet; 25 Have thou the honor first, thy Lord to greet, And join thy voice unto the Angel quire, From out his fecret altar touch'd with hallow'd fire;

The HYMN.

I.

T was the winter wild,
While the Heav'n-born child All meanly wrapt in the rude manger lies; Nature in awe to him Had dofft her gawdy trim, With her great Master so to sympathize: It was no feafon then for her To wanton with the fun her lufty paramour.

II.

Only with speeches fair She woo's the gentle air

28. From out his secret altar touch'd with ballow'd fire.] Alluding to Isaiah VI. 6, 7. Then flew one of the Seraphims unto me, having a live coal in his hand, which he had taken with the tongs from off the altar. And he laid it upon my mouth, and faid, Lo, this hab touched thy lips, " who can enrich with all utter-

and thine iniquity is taken away, and thy fin purged. In his Reason of Church Government our author has another beautiful allusion to the same passage, which we quoted in a note upon the Paradife Loft, I. 17. - "that eternal Spirit

30

35

To

To hide her guilty front with innocent show,

And on her naked shame,

Pollute with sinful blame,

The faintly veil of maiden white to throw, Confounded, that her Maker's eyes Should look so near upon her foul deformities.

III.

But he her fears to cease,

Sent down the meek-ey'd Peace;

45

She crown'd with olive green, came foftly sliding Down through the turning sphere
His ready harbinger,

With turtle wing the amorous clouds dividing, 50 And waving wide her myrtle wand,
She strikes an universal peace through sea and land.

IV.

No war, or battel's found
Was heard the world around:

The

[&]quot;ance and knowledge, and fends
"out his Seraphim, with the hol"low'd fire of his altar, to touch
"and purify the lips of whom he
"pleafes." As Mr. Pope's Mefshah is formed upon passages taken
from the prophet Isaiah, he very
properly invocates the same divine
Spirit.

⁻ O thou my voice inspire, Who touch'd Isaiah's hallow'd lips with fire.

^{62.} She strikes an universal peace]
The expression is a little inaccurate,
Peace to strike a peace: but otherwise it is classical, fædus ferire.
C 2 64. The

The idle spear and shield were high up hun	g 5
The hooked chariot stood,	J J,
Unstain'd with hostile blood,	
The trumpet spake not to the armed throng	ζ,
And kings fat still with awful eye,	
As if they knew their forran Lord was by.	6
v.	
But peaceful was the Night,	
Wherein the Prince of light	
His reign of peace upon the earth began:	
The winds with wonder whist	
Smoothly the waters kist,	6
Whisp'ring new joys to the mild ocean,	
Who now hath quite forgot to rave,	
While birds of calm fit brooding on the charme	d wave
VI.	
The stars with deep amaze	
Stand fix'd in stedfast gaze,	7
Bending one way their precious influence,	
	An

64. The winds with wonder whist] Whist, filenc'd, as in Spenser, Faery Queen B. 7. Cant. 7. St. 59.

So was the Titaness put down and whist:

and in Shakespear, Tempest, Att. Sc. 5. Ariel's song.

The wild waves whist.

It is commonly used as an interjection commanding silence. And hence

And will not take their flight, For all their morning light,

Or Lucifer that often warn'd them thence;
But in their glimmering orbs did glow,
75
Until their Lord himself bespake and bid them go.

VII.

And though the shady gloom Had given day her room,

The fun himself withheld his wonted speed,
And hid his head for shame,
As his inferior flame

The new enlighten'd world no more should need;
He saw a greater sun appear
Than his bright throne, or burning axletree could bear.

VIII.

The shepherds on the lawn,

Or e'er the point of dawn,

Sat simply chatting in a rustic row;

Full

85

hence, I suppose, the game of Whist hath its name, as it requires silence and attention.

86. Or e'er the point of dawn,] Ire with e'er or ever following is

changed into or; and there are frequent instances of it not only in all our old writers, but likewise in the English translation of the Bible.

C 3

103.-the

Full little thought they then, That the mighty Pan

Was kindly come to live with them below; 90 Perhaps their loves, or else their sheep, Was all that did their filly thoughts so busy keep.

IX.

When such music sweet
Their hearts and ears did greet,

As never was by mortal finger strook, Divinely-warbled voice

Answring the stringed noise,

As all their fouls in blifsful rapture took:

The air fuch pleasure loth to lose,

With thousand echo's still prolongs each heavinly close.

X.

Nature that heard fuch found,
Beneath the hollow round
Of Cynthia's feat, the aery region thrilling,
Now was almost won

Ta

95

ling,] Piercing the air. So in Spencer, Faery Queen B. 1. Cant. 3. St. 42.

With thrilling point of deadly iron brand:
and Cant. 6. St. 6. thrilling shrieks:
and in other places.

To think her part was done 105 And that her reign had here its last fulfilling; She knew fuch harmony alone Could hold all Heav'n and Earth in happier union.

XI.

At last furrounds their fight

A globe of circular light,

IIO

That with long beams the shame-fac'd night array'd;

The helmed Cherubim,

And fworded Seraphim,

Are feen in glittering ranks with wings difplay'd, Harping in loud and folemn quire, With unexpressive notes to Heav'n's new-born Heir. XII.

Such musick (as 'tis faid)

Before was never made,

But when of old the fons of morning fung,

When the Creator great

120

His constellation set,

And the well-balanc'd world on hinges hung,

And

116. With unexpressive notes] See Lycidas ver. 176.

morning sung,] As we read in

Job XXXVIII. 7. When the morning stars jang together, and all the 119. But when of old the sons of Sons of Gods shouled for joy.

C 4

131. And

And cast the dark foundations deep,

And bid the weltring waves their oozy channel keep.

XIII.

Ring out ye crystal Spheres,

125

Once bless our human ears,

(If ye have pow'r to touch our fenses so)

And let your filver chime

Move in melodious time,

And let the base of Heav'n's deep organ blow, 130 And with your ninefold harmony
Make up full confort to th' angelic symphony.

XIV.

For if fuch holy fong Inwrap our fancy long,

Time will run back, and fetch the age of gold, 135

And speckled vanity

Will ficken foon and die,

And leprous Sin will melt from earthly mould,

And Hell itself will pass away,

139

And leave her dolorous mansions to the peering day.

Yea

131. And with your ninefold harmony] There being nine infolded spheres, as in Arcades ver. 64.

where see the note.

143. Orb'd in a rainbow; 'and like glories avearing

Murcy

Yea Truth and Justice then Will down return to men,

Orb'd in a rainbow and like glories wearing Mercy will fit between, Thron'd in celestial sheen,

With radiant feet the tiffued clouds down steering, And Heav'n, as at some festival, Will open wide the gates of her high palace hall.

XIV.

But wisest Fate says no, This must not be so,

150

145

The babe lies yet in fmiling infancy,
That on the bitter cross

Inat on the bitter crois

Must redeem our loss;

So both himself and us to glorify;
Yet first to those ychain'd in sleep,
The wakeful trump of door must thus

155

The wakeful trump of doom must thunder through the deep,

With

Mercy will fit between] The author thus corrected it in the edition of 1673; in the first edition of 1645 it was thus

Th' enamel'd Arras of the rainbow wearing; And Mercy set between, &c.

.159.—and

XVII.

With fuch a horrid clang

As on mount Sinai rang,

[brake:

While the red fire, and fmouldring clouds out
The aged earth aghast,

With terror of that blaft,

Shall from the furface to the center shake;

When at the world's last session,

The dreadful Judge in middle air shall spread his throne.

XVIII.

And then at last our bliss

165

Full and perfect is,

But now begins; for from this happy day Th' old Dragon under ground In straiter limits bound,

Not

A word that I find neither in Junius, nor Skinner, nor Bailey, but in Spenfer and Fairfax. Faery Queen B. 1. Cant. 8. St. 9.

Inroll'd in flames, and fmouldring dreariment:

B. 2. Cant. 5. St. 3.

The fmouldring dust did round about him smoke:

and Fairfax, XII. 46.

A mass of solid fire burning bright

Roll'd up in *fmouldring* fumes there bursteth out:

and XIII. 61.

And in each vein a fmouldring fire there dwelt.

his folded tail] These images are plainly copied from Spenser's description of the old dragon: and no wonder Milton was fond of it

Not half fo far casts his usurped sway, 170 And wroth to fee his kingdom fail, Swindges the scaly horror of his folded tail.

XIX.

The oracles are dumb,

No voice or hideous hum

Runs through the arched roof in words deceiving.

Apollo from his shrine

176

Can no more divine.

With hollow shriek the steep of Delphos leaving. No nightly trance, or breathed spell Inspires the pale-ey'd priest from the prophetic cell.

XX.

The lonely mountains o'er,

181

And the refounding shore,

A voice of weeping heard and loud lament;

From

in his younger years, for he was fill pleased with it when he was older, and had his eye upon it feveral times in his Paradise Lost.

176. Apollo from his shrine

Can no more divine, &c] Our author builds here upon the common hypothesis of the oracles being fruck dumb at the coming of Christ, which is allowable enough ma young poet: and in this paffage he alludes particularly to the famous story of Augustus Cæsar's confulting the Pythia or priestess of Apollo who should reign after him, and her answering that an Hebrew boy had commanded her to leave that temple and return to Hell. See Suidas in Augustus Cæfar.

183. A voice of weeping heard and loud lament;] Alluding to the story of a voice proclaming that the great Pan was dead, and immediately was heard a great groaning and lamentation. more to this purpose in Plutarch's treatise De oraculorum desectu.

From haunted spring, and dale

Edg'd with poplar pale,

185

The parting Genius is with fighing sent;

With flowr-inwoven treffes torn

The Nymphs in twilight shade of tangled thickets

XXI.

In confecrated earth,

And on the holy hearth,

190

The Lars, and Lemures moan with midnight plaint;

In urns, and altars round,

A drear and dying found

Affrights the Flamens at their service quaint;

And the chill marble feems to fweat,

195

While each peculiar Pow'r forgoes his wonted feat.

XXII.

Peor and Baälim
Forsake their temples dim,

With

191. Lars, and Lemures] Houfhold Gods and Night Spirits. Flamens, priests.

God of Palestine; Dagon, who was twice batter'd by Samson,

Judg. XVI. and by the ark of God, I Sam. V. Our author is larger in his account of these deities in the first book of the Paradise Lost, and thither we must refer our reader and to the notes there.

With that twice batter'd God of Palestine; And mooned Ashtaroth.

200

Heav'n's queen and mother both,

Now fits not girt with tapers holy shrine; The Lybic Hammon shrinks his horn, In vain the Tyrian maids their wounded Thammuz mourn.

XXIII.

And fullen Moloch fled.

205

Hath left in shadows dread

His burning idol all of blackest hue;

In vain with cymbals ring

They call their grifly king,

In difmal dance about the furnace blue;

210

The brutish Gods of Nile as fast.

Is and Orus, and the dog Anubis hafte.

XXIV.

Nor is Ofiris feen

In Memphian grove or green,

Trampling

there. Selden had a few Years before publish'd his De Diis Syto well instructed in this kind of learning.

201. Heav'n's queen and mother both,] She was called regina ris Syntagmata duo, and there- cæli and mater Doum. See Selden. fore we may suppose Milton was 212. — the dog Anubis] Vin 212. — the dog Anubis] Virg. Æn. VIII. 698. latrator Anubis.

215 .- the

Trampling the unshowr'd grass with lowings loud; Nor can he be at rest 216 Within his facred cheft,

Nought but profoundest Hell can be his shroud; In vain with timbrel'd anthems dark The fable-stolen forcerers bear his worshipt ark. 220 XXV.

He feels from Juda's land The dreaded Infant's hand,

The rays of Bethlehem blind his dufky eyn; Nor all the Gods beside,

Longer dare abide, Not Typhon huge ending in fnaky twine: Our babe to show his Godhead true,

Can in his fwadling bands controll the damned crew. XXVI.

So when the fun in bed. Curtain'd with cloudy red, Pillows his chin upon an orient wave,

215.—the unshowr'd grass There being no rain in Egypt, but the country made fruitful with the

overflowing of the Nile.

Richardson. 227. Our babe to show &c] In the printed copies it is

Our Babe to shew his Godhead true:

but this pitiful jingle could not be Milton's. He undoubtedly wrote it show.

Dreft, Bright-harnest] 244. arm'd, accountred. Arnese in Ita-

22;

230

The

The flocking shadows pale Troop to the infernal jail,

Each fetter'd ghost slips to his several grave, And the yellow-skirted Fayes 235 Fly after the night-steeds, leaving their moon-lov'd maze.

XXVII.

But see the Virgin blest Hath laid her Babe to rest,

Time is our tedious fong should here have ending: Heav'n's youngest teemed star 240 Hath fix'd her polish'd car,

Her fleeping Lord with handmaid lamp attending: And all about the courtly stable Bright-harnest Angels sit in order serviceable.

IV.

* The Passion.

T.

Rewhile of music, and ethereal mirth, Wherewith the stage of air and earth did ring, And

ian is a general name for all kinds of habits and ornaments.

Richardson. Harness is used for armour in our XX. 11. Let not him that girdeth on is harness, boast himself, as he that

putteth it off. Exod. XIII. 18. The children of Israel went up harnessed out of the land of Egypt.

* It appears from the beginning ranslation of the Bible. I Kings of this poem, that it was composed after, and probably foon after, the ode on the Nativity.

22. These

And joyous news of heav'nly Infant's birth, My muse with Angels did divide to sing; But headlong joy is ever on the wing,

In wintry solftice like the shorten'd light Soon swallow'd up in dark and long out-living light,

II.

For now to forrow must I tune my song,
And set my harp to notes of saddest woe,
Which on our dearest Lord did seise ere long,
10
Dangers, and snares, and wrongs, and worse than so,
Which he for us did freely undergo:

Most persect Hero, try'd in heaviest plight Of labors huge and hard, too hard for human wight!

III.

He fov'ran Priest stooping his regal head,
That dropt with odorous oil down his fair eyes,
Poor sleshly tabernacle entered,
His starry front low-rooft beneath the skies;
O what a mask was there, what a disguise!

Yet

15

the second edition of 1673; in the former of 1645 it is These later scenes.

26. Loud o'er the rest Cremona's trump doth sound; He means Mar-

cus Hieronymus Vida, who was a native of Cremona, and alludes particularly to his poem, Christiados Libri sex. And Mantua the birth-place of Virgil being near to Cremona, Virg. Ecl. IX. 28.

Mantua

Yet more; the stroke of death he must abide, 20 Then lies him meekly down fast by his brethrens side.

IV.

These latest scenes confine my roving verse,

To this horizon is my Phæbus bound;

His Godlike acts, and his temptations sierce,

And sormer sufferings other where are sound;

Loud o'er the rest Cremona's trump doth sound;

Me softer airs besit, and softer strings

Of lute, or viol still, more apt for mournful things.

V.

Befriend me Night, best patroness of grief,

Over the pole thy thickest mantle throw,

And work my flatter'd fancy to belief,

That Heav'n and Earth are color'd with my woe;

My sorrows are too dark for day to know:

The leaves should all be black whereon I write,

And letters where my tears have wash'd a wannish
white.

35

See,

Mantua væ, miseræ nimium vicina Cremonæ,
Mr. Pope takes occasion from thence to pay a handsome compliment to Vida in his Essay on Criticism;

Cremona now shall ever boast thy name, As next in place to Mantua, next in fame.

37. That

VI.

See, see the chariot, and those rushing wheels,
That whirl'd the Prophet up at Chebar flood,
My spirit some transporting Cherub seels,
To bear me where the tow'rs of Salem stood,
Once glorious tow'rs, now sunk in guiltless blood;
There doth my soul in holy vision sit
In pensive trance, and anguish, and ecstatic sit.

VII.

Mine eye hath found that sad sepulchral rock
That was the casket of Heav'n's richest store,
And here though grief my feeble hands up lock, 45
Yet on the soften'd quarry would I score
My plaining verse as lively as before;

For fure fo well instructed are my tears, That they would fitly fall in order'd characters.

VIII.

Or should I thence hurried on viewless wing, Take up weeping on the mountains wild, The gentle neighourhood of grove and spring

Would

50

37. That whirl'd the prophet up at Chebar flood,] As the prophet Ezekiel saw the vision of the four wheels and of the glory of God at

the river Chebar, and was carried in the spirit to Jerusalem; so the poet fancies himself transported to the same place.

Would foon unbosom all their echoes mild, And I (for grief is easily beguil'd)

Might think th' infection of my forrows loud 55 Had got a race of mourners on some pregnant cloud.

This subject the Author sinding to be above the years he had, when he wrote it, and nothing satisfied with what was begun, left it unfinish'd.

V.

* On TIME.

Call on the lazy leaden-stepping hours,
Whose speed is but the heavy plummet's pace;
and glut thyself with what thy womb devours,
Which is no more than what is false and vain,
Ind merely mortal dross;
Indittle is our loss,
Indittle is thy gain.
In when as each thing bad thou hast intomb'd,
Indicate of all thy greedy self consum'd,
Indicate of all thy greedy self c

In these poems where no date is fix'd, and no circumstances direct to ascertain the time when they re compos'd, we follow the order

of Milton's own editions. And before this copy of verses, it appears from the Manuscript that the poet had written To be set on a clock-case.

18. — happy

Then long Eternity shall greet our bliss With an individual kifs; And Joy shall overtake us as a flood, When every thing that is fincerely good And perfectly divine, With truth, and peace, and love, shall ever shine About the supreme throne Of him, t' whose happy-making fight alone When once our heav'nly-guided foul shall clime, Then all this earthy groffness quit, Attir'd with stars, we shall for ever sit, Triumphing over Death, and Chance, and thee, O Time.

VI.

Upon the CIRCUMCISION.

TE flaming Pow'rs, and winged Warriors bright That erst with music, and triumphant song, First heard by happy watchful shepherds ear,

18. —happy-making fight,] The plain English of beatific vision.

15. O more exceeding love or law more just?

Just law indeed, but more exceeding love!] Virgil Ecl. VIII. 49.

Crudelis mater magis, an puer improbus ille? Improbus

POEMS on Several OCCASIONS. VI. 37

So sweetly fung your joy the clouds along Through the foft filence of the list'ning night; Now mourn, and if fad share with us to bear Your fiery essence can distil no tear, Burn in your fighs, and borrow Seas wept from our deep forrow: He who with all Heav'n's-heraldry whilere Enter'd the world, now bleeds to give us ease; Alas, how foon our fin Sore doth begin His fancy to feise! 0 more exceeding love or law more just? 15 Just law indeed, but more exceeding love! For we by rightful doom remediless Were lost in death, till he that dwelt above High thron'd in fecret blifs, for us frail dust Emptied his glory, ev'n to nakedness;

And that great covenant which we still transgress

And

20

Improbus ille puer: crudelis tu quoque mater. Richardson.

Entirely fatisfied,

20. Emptied his glory,] An ex- extraor, He emptied himself. ression taken from Philip. II. 7.

but not as it is in our translation He made himself of no reputation, but as it is in the original eautor

And the full wrath beside

Of vengesul justice bore for our success,

And seals obedience first with wounding smart

This day, but O ere long

Huge pangs and strong

Will pierce more near his heart.

VII.

At a SOLEMN MUSIC.

BLEST pair of Sirens, pledges of Heav'n's joy, Sphere-born harmonious fifters, Voice and Verse, Wed your divine sounds, and mix'd pow'r employ Dead things with inbreath'd sense able to pierce, And to our high-rais'd phantasy present

That

25

24. — for our excefs,] He has used the word in the same sense Paradise Lost XI. 111.

Bewailing their excess -

but I think with greater propriety there than here.

3. Wed your divine founds, &c] In the Manuscript it appears that he had written these lines thus at first.

Mix your choice words, and happiest founds employ

Dead things with inbreath'd fense able to pierce,

And as your equal raptures temper'd

Sweet

In bigh mysterious happy spould meet,

Snatch us from earth a while, Us of ourselves and native were beguile,

And to our high-rais'd phantaly present &c.

6. — of pure concent,] So we read in the Manuscript, and in the edition of 1673, and we prefer the authority

That undisturbed fong of pure concent, Ay fung before the faphir-color'd throne To him that fits thereon With faintly shout, and solemn jubilee, Where the bright Seraphim in burning row IO Their loud up-lifted angel-trumpets blow, And the cherubic host in thousand quires Touch their immortal harps of golden wires, With those just Spirits that wear victorious palms, Hymns devout and holy pfalms 15 Singing everlastingly; That we on earth with undifcording voice May rightly answer that melodious noise; As once we did, till disproportion'd sin

Jarr'd

authority of both to the fingle one of the edition in 1645, which has of pure content.

7. — the saphir-color'd throne] Alluding to Ezek, I. 26. And above the sirmament that was over their beads, was the likeness of a throne, as the appearance of a saphir stone.

had written at first in triple row.

14. With those just spirits &c] These lines were thus at first in the Manuscript,

With those just Spirits that wear the blooming palms,
Hymns devout and facred psalms Singing everlastingly,
While all the starry rounds and arches blue
Resound and echo Hallelu;
That we on earth &c.

The victorious palms is in allusion to Rev. VII. 9. clothed with white robes, and palms in their hands.

18. May rightly answer that melodious noise; The following D 4 lines Jarr'd against nature's chime, and with harsh din 20 Broke the fair music that all creatures made

To their great Lord, whose love their motion sway'd In perfect diapason, whilst they stood

In first obedience, and their state of good.

O may we soon again renew that song,

And keep in tune with Heav'n, till God ere long

To his celestial consort us unite,

To live with him, and sing in endless morn of light,

* An Epitaph on the MARCHIONESS of Winchester,

VII.

The honor'd wife of Winchester, A Viscount's daughter, an Earl's heir, Besides what her virtues fair

Added

lines were thus at first in the Manuscript.

By leaving out those harsh ill sounding jars

Of clamorous fin that all our music mars,

And in our lives, and in our fong May keep a tune in with Heav'n, till God ere long &c.

23. In perfect diapason,] Concord through all the tones, δια πασων.

Plin. Lib. 2. Sect. 20. Ita septem tonos effici, quam diapason harmoniam vocant, hoc est, universitatem concentus.

Richardson.

28. To live with bim and fing &c] In the Manuscript the last line stands thus,

To live and fing with him in endless morn of light.

. This Lady was Jane, daugh-

POEMS on Several OCCASIONS. VIII. 41 Added to her noble birth, More than she could own from earth. Summers three times eight save one She had told; alas too soon, After so short time of breath,

To house with darkness, and with death.

Yet had the number of her days

Been as complete as was her praise,

Nature and fate had had no strife In giving limit to her life.

Her high birth, and her graces sweet

Quickly found a lover meet;
The virgin quire for her request

The God that fits at marriage feast;
He at their invoking came

But with a scarce well-lighted flame;

20

15

And

ter of Thomas Lord Viscount Savage of Rock-Savage in the county of Chester, who by marriage became the heir of Lord Darcy Earl of Rivers; and was the wife of John Marquis of Winchester, and the mother of Charles first Duke of Bolton. She died in thildbed of a second son in the 23d year of her age, and Milton made these verses at Cambridge is appears by the sequel.

19. He at their invoking came
But with a scarce well-lighted
flame; From Ovid. Met. X. 4.

Adfuit ille quidem; fed nec folemnia verba,

Nec lætos vultus, nec felix attulit amen.

Fax quoque, quam tenuit, lacrimofo stridula fumo

Usque fuit, nullosque invenit motibus ignes.

Jortin.

22.-a

And in his garland as he flood Ye might discern a cypress bud. Once had the early matrons run To greet her of a lovely fon, And now with fecond hope she goes, 25 And calls Lucina to her throws: But whether by mischance or blame Atropos for Lucina came; And with remorfeless cruelty Spoil'd at once both fruit and tree; The hapless babe before his birth Had burial, yet not laid in earth, And the languish'd mother's womb Was not long a living tomb. So have I feen fome tender flip, Sav'd with care from winter's nip, The pride of her carnation train, Pluck'd up by fome unheedy fwain, Who only thought to crop the flow'r New shot up from vernal show'r; But

of a funeral: and it is call'd in Virgil feralis, Æn. VI. 216. and in Que

Horace funebris Epod. V. 18. and in Spenfer the cypress funeral. Faery Queen B. 1. Cant. St. 8.

But the fair bloffom hangs the head Side-ways as on a dying bed, And those pearls of dew she wears, Prove to be prefaging tears, Which the fad morn had let fall 45 On her hast'ning funeral. Gentle Lady, may thy grave Peace and quiet ever have; After this thy travel fore Sweet rest seise thee evermore, 50 That to give the world increase, Shortned hast thy own life's lease. Here, befides the forrowing That thy noble house doth bring, Here be tears of perfect moan 55 Wept for thee in Helicon, And some flowers, and some bays, For thy herse, to strow the ways Sent thee from the banks of Came, Devoted to thy virtuous name; 60 Whilf

28. Atropos for Lucina came; One 49. After this thy travel fore As of the Fates instead of the Goddess she died in child-bed.

Who brings the birth to light.

63. That

Whilst thou, bright Saint, high sitst in glory,
Next her much like to thee in story,
That fair Syrian shepherdess,
Who after years of barrenness,
The highly favor'd Joseph bore
To him that serv'd for her before,
And at her next birth much like thee,
Through pangs sled to selicity,
Far within the bosom bright
Of blazing Majesty and Light:
There with thee, new welcome Saint,
Like fortunes may her soul acquaint,
With thee there clad in radiant sheen,
No Marchioness, but now a Queen.

IX.

* Song. On MAY MORNING.

OW the bright morning star, day's harbinger, Comes dancing from the east, and leads with her

The

6;

63. That fair Syrian shepherdess, &c] Rachel, the daughter of Laban the Syrian, kept her father's sheep. Gen. XXIX. 9. and after her first son Joseph, died in childbed of her second son, Benjamin. XXXV. 18.

* This beautiful little Song has

within these few years been set to music by Mr. Festin, and performed at Ranelagh gardens.

throws &c] This image feems to be borrow'd from Shakespear.
Richard II. Act 5. Sc. 4.

- who are the violets now

That

The flow'ry May, who from her green lap throws The yellow cowflip, and the pale primrofe.

Hail bounteous May that dost inspire Mirth and youth and warm desire; Woods and groves are of thy dressing, Hill and dale doth boast thy blessing. Thus we salute thee with our early song, And welcome thee, and wish thee long.

X.

Hat needs my Shakespear for his honor'd bones. The labor of an age in piled stones, Or that his hallow'd reliques should be hid, Under a star-ypointing pyramid?

Dear son of memory, great heir of same,

What need'st thou such weak witness of thy name?

Thou in our wonder and astonishment

Hast built thyself a live-long monument.

For

IO

That strow the green lap of the new-come spring?

[†] This copy of verses on Shakespear being made in 1630, our poet was then in the 22d year of his age: and it was printed with the poems of that author at London in 1640.

^{5.} Dear fon of memory,] He honors his favorite Shakespear with the same relation as the Muses themselves. For the Muses are called by the old poets the daughters of memory. See Hesiod Theog. ver. 53.

For whilst to th' shame of slow-endevoring art
Thy easy numbers flow, and that each heart
Hath from the leaves of thy unvalued book
Those Delphic lines with deep impression took,
Then thou our fancy of itself bereaving,
Dost make us marble with too much conceiving;
And so sepulcher'd in such pomp dost lie,

That kings for such a tomb would wish to die.

XI.

* On the University Carrier, who sicken'd in the time of his vacancy, being forbid to go to London, by reason of the plague.

HERE lies old Hobson; Death hath broke his girt,

And here alas, hath laid him in the dirt,

Or

15. And so sepulcher'd We have the word with the same accent in Fairfax Cant. 1. St. 25.

As if his work should his fepúlcher be.

Milton has pronounced it otherwife, as in Samson ver. 103.

Myself, my sepulchre, a moving grave,

*We have the following account of this extraordinary man in the Spectator N° 505. "Mr. To"bias Hobson was a carrier, and

"the first man in this iland who

" let out hackney horses. He "lived in Cambridge, and observ-

"ing that the scholars rid hard,
his manner was to keep a large

" stable of horses, with boots,

bridles, and whips, to furnish "the

Or else the ways being foul, twenty to one, He's here stuck in a slough, and overthrown. Twas such a shifter, that if truth were known, Death was half glad when he had got him down; For he had any time this ten years full Dodg'd with him, betwixt Cambridge and the Bull. And furely death could never have prevail'd, Had not his weekly course of carriage fail'd; 10 But lately finding him fo long at home, And thinking now his journey's end was come, And that he had ta'en up his latest inn, In the kind office of a chamberlin 14 Show'd him his room where he must lodge that night, Pull'd off his boots, and took away the light: If any ask for him, it shall be said, Hobson has supt, and's newly gone to bed.

Another

the gentlemen at once, without going from college to college to borrow, as they have done fince the death of this worthy man: I fay, Mr. Hobson kept a stable of forty good cattel, always ready and sit for traveling; but when a man came for a horse, he was led into the stable, where there was great choice, but he obliged him to take the horse

"door; so that every customer was alike well served according to his chance, and every horse ridden with the same justice:

" which stood next to the stable-

"from whence it became a pro"verb, when what ought to be
"your election was forced upon
"you, to fay Hobson's choice. This
"memorable man stands drawn in

" fresco at an inn (which he used)

XII.

Another on the same.

That he are 11 That he could never die while he could move; So hung his destiny, never to rot, While he might still jog on and keep his trot, Made of sphere-metal, never to decay Until his revolution was at stay. Time numbers motion, (yet without a crime 'Gainst old truth) motion number'd out his time; And like an engin mov'd with wheel and weight, His principles being ceas'd, he ended strait. 10 Rest that gives all men life, gave him his death, And too much breathing put him out of breath; Nor were it contradiction to affirm Too long vacation hasten'd on his term. Merely to drive the time away he ficken'd, 15 Fainted, and died, nor would with ale be quicken'd; Nay,

" in Bishopsgate-street, with an hundred pound bag under his

" arm, with this inscription upon

" the faid bag,

"The fruitful mother of an hundred more."

Mr. Ray in his Collection of Eng-

lish Proverbs says that he raised himself to a great estate, and did much good in the town, relieving the poor, and building a public conduit in the market-place. The inscription on the conduit is as follows. "Thomas Hobson, late "carrier between London and this

Nay, quoth he, on his fwooning bed out-stretch'd. If I may'nt carry, fure I'll ne'er be fetch'd. But vow, though the cross doctors all stood hearers, For one carrier put down to make fix bearers. Ease was his chief disease, and to judge right, He dy'd for heaviness that his cart went light: His leifure told him that his time was come, And lack of load made his life burthenfome, That ev'n to his last breath (there be that fay't) As he was press'd to death, he cry'd more weight; But had his doings lasted as they were, He had been an immortal carrier. Obedient to the moon he spent his date In course reciprocal, and had his fate 30 Link'd to the mutual flowing of the feas, Yet (strange to think) his wain was his increase: His letters are deliver'd all and gone, Only remains this fuperscription.

* L'ALLE-

[&]quot;town, in his life time was at the fole charge of erecting this fructure A. D. 1614. He de"parted this life January 1, 1630, and gave by will the rent of feven Lays of pasture-ground lying in St. Thomas's Lays to"wards the maintenance of this Vol. II.

[&]quot; conduit for ever. Moreover at
" his death he gave 101, towards
" the further beautifying the
" fame." I cannot fay much in
commendation of these verses upon his death: they abound with
that fort of wit, which was then
in request at Cambridge.

This.

XIII.

* L'ALLEGRO.

ENCE loathed Melancholy, Of Cerberus and blackest Midnight born, In Stygian cave forlorn

'Mongst horrid shapes, and shrieks, and sights unholy,

Find

* This and the following poem are exquisitely beautiful in themfelves, but appear much more beautiful, when they are confidered, as they were written, in contrast to each other. There is a great variety of pleafing images in each of them; and it is remarkable, that the poet represents several of the fame objects as exciting both mirth and melancholy, and affecting us differently according to the different dispositions and affections This is nature and of the foul. experience. He derives the title of both poems from the Italian, which language was then principally in vogue. L'Allegro is the chearful merry man; and in this poem he describes the course of mirth in the country and in the city from morning till noon, and from noon till night: and possibly he might have this in his thoughts, when he faid afterwards in his Areopagitica - " there be de-" lights, there be recreations and

" jolly pastimes that will fetch the

" day about from fun to fun, and

" rock the tedious year as in a de-lightful dream." Vol. 1. p. 154,

155. Edit. 1738.

1. Hence loathed Melanchely, &c] The beginning of this poem is somewhat like the beginning of Kal. Decembres Saturnales of Statius, Sylvarum Lib. I.

Et Phœbus pater, & severa Pallas, Et Musæ procul ite feriatæ: Jani vos revocabimus Kalendis. Saturnus mihi compede exoluta, Et multo gravidus mero Decem-

Et ridens jocus, et sales protervi Adsint, dum refero diem beatan Læti Cæsaris, ebriamque partem

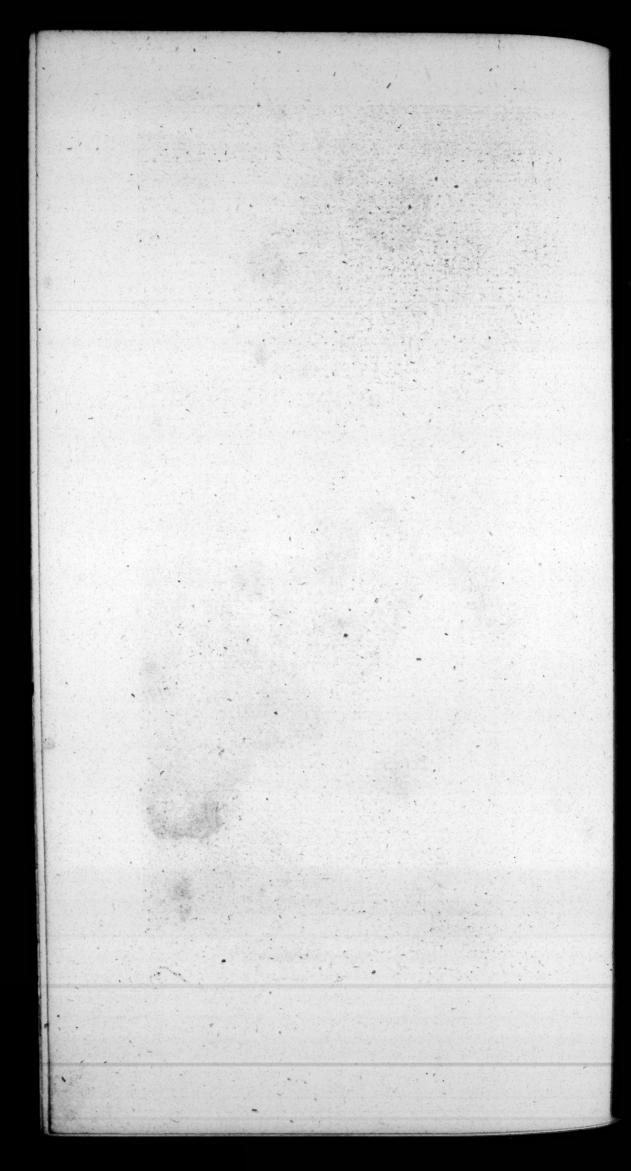
2. Of Cerberus and blackest Midnight born,] The poet in make ing Melancholy the daughter of Cer berus might perhaps intend to in finuate, that the has fomething of the cynic, as well as fomething monstrous and unnatural, in he com-

Vol. II page 30



Slayman inv.

C. Grignion soulp.



Find out fome uncouth cell,

5

Where brooding darkness spreads his jealous wings, And the night-raven sings;

There under ebon shades, and low-brow'd rocks, As ragged as thy locks,

In dark Cimmerian desert ever dwell.

But come thou Goddess fair and free,
In Heav'n ycleap'd Euphrosyne,

And

IO

composition: but if this poem had not undergone two impressions in Milton's life time, and one of them before he lost his sight, I should have imagin'd that he had wrote Erebus instead of Cerberus, as being more agreeable to Heathen mythology. Erebus and Night are often joined together, as in Hesiod, Theog. ver. 123.

Εκ Χαε δ Ερεδο τε μελαινά τε Νυξ εγενονίο.

Νυκθώ δ' αυτ' Αιθηρ τε και Ήμερη εξεγενούο,

Όυς τεκε, κυσσαμένη Ερεβει φιλοτητι μιγεισα.

And several of their children, enumerated by Cicero, are much of the same nature and complexion as Melancholy. De Nat. Deor. III. 17.—eorumque fratres & sorores, qui a genealogis antiquis sic nominantur, Metus, Labor, Invidentia, Tenebræ, Misera, Querela, &c. quos omnes Erebo et Nocte natos ferunt. I find Mr. Upton in his let-

ter to Mr. West on Spenser's Faery Queen has proposed the same conjecture.

4. 'Mongst borrid shapes, &c] He has this passage of Virgil in his eye, Æn. VI. 285 to 289.

Multaque præterea variarum monstra ferarum &c.

Warburton

6. Where brooding darkness Called so because darkness sets the imagination on work, to create ideal forms and beings. Warburton.

The Cimmerians were a people who liv'd in caves under ground, and never faw the light of the fun. See Homer Odyss. XI. 14. and Tibullus IV. I. 65.

12. In Heav'n ycleap'd Euphrofyne,] Cleaped is called, named; Spenfer Faery Queen B. 3. Cant. 12. St. 19.

The other cleaped Cruelty by name.

E 2

The

And by men, heart-easing Mirth,
Whom lovely Venus at a birth
With two sister Graces more
To ivy-crowned Bacchus bore;
Or whether (as some sager sing)
The frolic wind that breathes the spring,
Zephyr with Aurora playing,
As he met her once a Maying,
There on beds of violets blue,
And fresh-blown roses wash'd in dew,

Fill'd

20

15

The letter y is sometimes prefixed to lengthen it a syllable. B. 3. Cant. 5. St. 8.

And is ycleaped Florimel the fair. Euphrosyne is the name of one of the three Graces mention'd by Hesiod. Theog. 909.

Αγλαίην, και Ευφροσυνην, Θαλιηντ' ερατεινην:

and by Spenfer. Faery Queen. B. 6. Cant. 10. St. 22.

The first of them hight mild Euphrosyne

Next fair Aglaia, last Thalia merry.

The poet, in faying that she was called Euphrosyne in Heaven, and Mirth by men, imitates Homer's manner of speaking, where the names in use among the learned

are ascribed to the Gods, and those in vulgar use are attributed to men. See Paradise Lost, V. 761. and the note there.

14. When lovely Venus at a birth &c] The more ancient opinion, as we find it in Hefiod's Theogony, was that the Graces were the daughters of Jupiter and Eurynome, and this Spenfer adopts in his Faery Queen. B. 6. Cant. 10. St. 22.

They are the daughters of kyruling Jove,

By him begot of fair Eurynome.
But Milton with great judgment
and a very allowable liberty follows the account of their being
fprung from Bacchus and Venus,
because the mythology of it suited
the nature of his subject better.

Thyer.

Fill'd her with thee a daughter fair,

So buxom, blithe, and debonair.

Haste thee Nymph, and bring with thee

25

Jest and youthful Jollity,

Quips and Cranks, and wanton Wiles,

Nods and Becks, and wreathed Smiles,

Such as hang on Hebe's cheek,

And love to live in dimple sleek;

Sport that wrinkled Care derides,

And Laughter holding both his sides.

Come,

17. Or whether (as some sager sing) &c] No mythologist either ancient or modern that I can meet with gives this account of the birth of Euphrosyne; nevertheless we must do Milton the justice to own, that he could not possibly have invented better allegorical parents for her than Zephyrus and Aurora, or the gentle western gales of a fine morning in the spring, which to use his own words in his Paradise Lost, IV. 154.

Vernal delight and joy, able to

All sadness but despair.

His pretence of authority in the parenthesis (as some sager sing) is introduc'd in my opinion only to give a more venerable authoritative air to his poem: and I have

often suspected, that that passage in the 10th book of Paradise Lost, where the evil Angels are describ'd turn'd into serpents, and as the poet adds ver. 575.

Yearly injoin'd, fome fay, to un-

dergo

This annual humbling certain number'd days,

is an instance of the same fort.

As some sager sing. It is sages in Mr. Fenton's edition, but the old editions have sager. Both these genealogies were probably of the poet's own invention, but he rather favors the latter.

32. And Laughter holding both his fides.] A fine improvement upon Shakespear. A Midsummer Night's Dream Act 2. Sc. 1.

And then the whole quire hold

their hips, and loffe.

E 3 33. Come,

Come, and trip it as you go On the light fantastic toe, And in thy right hand lead with thee, The mountain nymph, fweet Liberty; And if I give thee honor due, Mirth, admit me of thy crew To live with her, and live with thee, In unreproved pleasures free; To hear the lark begin his flight, And finging startle the dull night, From his watch-tow'r in the skies, Till the dappled dawn doth rise; Then to come in spite of sorrow, And at my window bid good morrow,

Through

33. Come, and trip it as you go On the light fantastic toe,] Another imitation of Shakespear. Tempest Act 4. Sc. 2. Ariel to the Spirits.

—— Come, and go, — Each one tripping on his toe.

36. The mountain nymph, sweet Liberty;] I suppose Liberty is called the mountain nymph, because the people in mountainous countries have generally preserved their liberties longest, as the Britons formerly in Wales, and the inhabitants in the mountains of Switzerland at this day.

41. To hear the lark begin his flight, &c] At the same time that Milton delights our imagination with this charming scene of rural chearfulness, he gives us a fine picture of the regularity of his life, and the innocency of his own mind. The principal circumstances are taken from the earliest dawn of the morning, and prove the truth of what he fays of himfelf in his Apology for Smeelymnuus,

35

Through the fweet-briar, or the vine, Or the twisted eglantine: While the cock with lively din Scatters the rear of darkness thin, 50 And to the stack, or the barn-door, Stoutly struts his dames before: Oft lift'ning how the hounds and horn Chearly rouse the flumb'ring morn, From the fide of fome hoar hill, 55 Through the high wood echoing shrill: Some time walking not unfeen By hedge-row elms, on hillocs green, Right against the eastern gate, Where the great fun begins his state, 60 Rob'd

"that he was up and stirring, in "winter often ere the sound of any bell awake men to labor, or to devotion; in summer as oft with the bird that first rouses, or not much tardier, to read good authors &c": And few minds, I believe, but such as are innocent and unstain'd with guilty pleasures have any great taste for these pure and genuin ones which the poet describes. Thyer.

44. — the dappled dawn] The word is used and explain'd in

Shakespear. Much Ado about Nothing. Act 5. Sc. 8.

— and look the gentle day, Before the wheels of Phæbus, round about Dapples the droufy east with spots of gray.

45. Then to come in spite of sorrow, These two poems, L'Allegro and Il Penseroso, are certainly the best of Milton's productions in rime, for the rimes in Lycidas are irregular: but yet we may observe that several things are said, which E 4 would

Rob'd in flames, and amber light, The clouds in thousand liveries dight, While the plow-man near at hand Whiftles o'er the furrow'd land And the milkmaid fingeth blithe. And the mower whets his fithe. And every shepherd tells his tale Under the hawthorn in the dale. Strait mine eye hath caught new pleasures Whilst the landskip round it measures, Russet lawns, and fallows gray, Where the nibbling flocks do stray,

Mountains

would not have been faid but only for the fake of the rime, and we have an instance, I conceive, in the line before us. Mr. Pope, I have been inform'd, had remark'd feveral defects of the same kind in these two poems; and there may be some truth and justness in the which Dryden has observation, made in the dedication of his Juvenal, that " rime was not Milton's talent, he had neither the " ease of doing it, nor the graces " of it;" but then it must be said, that he had talents for greater things, and there is more harmony in his blank verse than in all the riming poetry in the world.

62. The clouds in thousand liveries dight,] And so in Il Penseroso

And storied windows richly dight, Dight, drefs'd, adorn'd; a word used by Spenser, and our old writers. Faery Queen. B. 1. Cant. 4. St. 6.

With rich array and costly arras dight.

Fairfax Cant. 1. St. 72.

So every one in arms was quickly dight.

69. Straight mine eye hath caught new pleasures] There is in my opinion great beauty in this abrupt and rapturous start of the poet's imagination, as it is extremely well adapted to the fubject, and carries a very pretty allusion to those sudden gleams of

65

70

Mountains on whose barren breast
The lab'ring clouds do often rest,
Meadows trim with daisies pied,
Shallow brooks and rivers wide.
Towers and battlements it sees
Bosom'd high in tusted trees,
Where perhaps some beauty lies,
The Cynosure of neighb'ring eyes.
Hard by, a cottage chimney smokes,
From betwixt two aged oaks,
Where Corydon and Thyrsis met,
Are at their savory dinner set

75

80

Of

vernal delight which break in upon the mind at the fight of a fine prospect.

Thyer.

72. Where the nibblick flocks do fray,] Nibbling sheep is an expression in Shakespear. Tempest Act 4. Sc. 3. And fray is not in the sense of wander, go astray, but only signifies feed at large, as in Virgil Ecl. I. 9.

Ille meas errare boves, ut cernis, et ipsum

Ludere quæ vellem calamo permist agristi.

80. The Cynosure of neighb'ring eyes.] As if he had faid, the pole-star of neighb'ring eyes: an affected expression, Cynosura is the constellation of Ursa minor

or the little bear next to our pole, as in the Mask 342. I find the same expression in Democritus Junior or Burton's treatise of Melancholy, as quoted by Mr. Peck. "Tis the general humor of all

" lovers; she is his stern, his pole" star, his guide, his Cynosure,
" his Hesperus and Vesperus, &c"

"his Hesperus and Vesperus, &c" p. 512.

82. Are at their savory dinner set Of herbs, &c] Mr. Thyer thinks with me that this is an allusion to Virgil Ecl. II. 10.

Thestylis et rapido fessis messoribus æstu

Allia serpyllumque herbas contundit olentes.

And tho' Phillis is the cook here, Thestylis is introduc'd soon after.

92. The

Of herbs, and other country messes,
Which the neat-handed Phillis dresses;
And then in haste her bow'r she leaves,
With Thestylis to bind the sheaves;
Or if the earlier season lead
To the tann'd haycock in the mead.
Sometimes with secure delight
The upland hamlets will invite,
When the merry bells ring round,
And the jocond rebecs sound
To many a youth, and many a maid,
Dancing in the chequer'd shade;
And young and old come forth to play
On a sunshine holy-day,

Till

92. The upland hamlets] Upland in opposition to the hay-making scene in the low lands. Thyer.

94. And the jocond rebecs found]
Rebec is a three-stringed siddle, derived from the French rebec or the Italian ribecca, and these, says Skinner, à Rebacchando, ubi Refensum auget, quia sc. hoe instrumento in conviviis, comessationibus et symposiis, uti solebant; and therefore Milton properly bestows upon it the epithet jocond. He uses the word again in his Areopagitica p. 149. Vol. 1. Edit. 1738. "The

" villagers also must have their

" visitors to inquire what lectures the bagpipe and the rebec reads

" &c".

96. Dancing in the chequer'd fhade; Shakespear's Titus Andronicus Act 2. Sc. 4.

The green leaves quiver with the cooling wind, And make a chequer'd shadow on the ground.

Virgil Ecl. V. 5.

Sive sub incertas Zephyris mostantibus umbras. Richardjon.

Till the live-long day-light fail Then to the spicy nut-brown ale, 100 With stories told of many a feat, How faery Mab the junkets eat, She was pinch'd, and pull'd she said, And he by frier's lanthorn led Tells how the drudging Goblin swet, 105 To earn his cream-bowl duly fet, When in one night, ere glimpse of morn, His shadowy flale hath thresh'd the corn, That ten day-lab'rers could not end; Then lies him down the lubbar fiend, DIL And stretch'd out all the chimney's length, Basks at the fire his hairy strength,

And

101. With stories told of many a feat, &c] These stories of Faeries and Goblins formerly made part of the belief of the country people, and with great propriety therefore are made the subjects of their conversation over their nutbrown ale at night. Shakespear too in compliance with these vulgar notions has introduc'd the like facry tales in feveral of his plays, and particularly in the Midsummer Night's Dream: and no wonder that Milton, who has so often mitated Shakespear, has imitated him likewise in this particular.

106. To earn his cream-bowl duly set, &c] Reginald Scot gives a brief account of this imaginary Spirit much in the fame manner with this of our author. "Your " grand-dames, maids, were wont to fet a bowl of milk for him, " for his pains in grinding of " malt or mustard, and sweeping " the house at midnight - his " white bread and milk was his " flanding fee." Discovery of Witchcraft. Lond. [1588 and] 1651. 4° p. 66. Peck.

119. Where

And crop-full out of doors he flings, Ere the first cock his matin rings. Thus done the tales, to bed they creep, By whisp'ring winds soon lull'd asleep. Towred cities please us then, And the bufy hum of men, Where throngs of knights and barons bold In weeds of peace high triumphs hold, With store of ladies, whose bright eyes Rain influence, and judge the prize Of wit, or arms, while both contend To win her grace, whom all commend. There let Hymen of appear In faffron robe, with taper clear,

And

125

115

120

barons bold, &c] It may perhaps be objected that this is a little unnatural, fince tilts and torneaments were disus'd, when Milton wrote this poem: But when one confiders how short a time they had been laid aside, and what a confiderable figure these make in Milton's favorite authors, his introducing them here is easily accounted for, and I think as eafily be excus'd. Thyer.

32. If Johnson's &c] We see to be excus'd.

by this, that Milton's favorite dramàtic entertainments were Johnfon's Comedies, and Shakespear's Plays: and in a few words he touches the diffinguishing characteristics of these two famous poets, the art of Johnson and nature of Shakespear, the learning of the one and the genius of the other: and there is this farther propriety in his praising of Shakespear, that while he commends, he imitates him. Love's Labor's loft. Act 1. Sc. 1.

Thi

And pomp, and feaft, and revelry, With mask and antique pageantry, such fights as youthful poets dream On fummer eves by haunted stream. Then to the well-trod stage anon, . If Johnson's learned fock be on, Or sweetest Shakespear, fancy's child, Warble his native wood-notes wild. And ever against eating cares, Lap me in soft Lydian airs, Married to immortal verse, Such as the meeting foul may pierce In notes, with many a winding bout Of linked fweetness long drawn out,

130

135

140 With

This child of fancy that Armado hight.

135. And ever against eating cares, Lap me in soft Lydian airs, &c] o also in the Mask speaking of Circe and the Sirens,

Who as they fung, would take the prison'd soul, And lap it in Elysium-

may be observ'd that Milton's magination glows with a particubrightness not only in this

charming passage, but in every other where he has occasion to describe the power of music, which shows how fond he was of it, and finely exemplifies Horace's maxim,

Verbaque provisam rem non invita sequentur. Thyer.

The Lydian music was very soft and fweet, and according to Caffiodorus (Varior. lib. 2. ep. 40. ad Boethium) contra nimias curas, animæque tædia reperta, remifreparabat et oblectatione fione animos

With wanton heed, and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that ty
The hidden soul of harmony;
That Orpheus self may heave his head
From golden slumber on a bed
Of heapt Elysian flowers, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half regained Eurydice.

150 These

animos corroborabat. And so Dryden in his excellent Ode on St. Cecilia's day.

Softly fweet, in Lydian measures, Soon he footh'd his foul to pleafures.

151. These delights if thou canst give,

Mirth, with thee I mean to live.]

The concluding turn of this and the following poem is borrow'd from the conclusion of two beautiful little pieces of Shakespear, intitled The Passionate Shepherd to his Love, and the Nymph's Reply to the Shepherd;

If these delights thy mind may move,

Then live with me, and be my love.

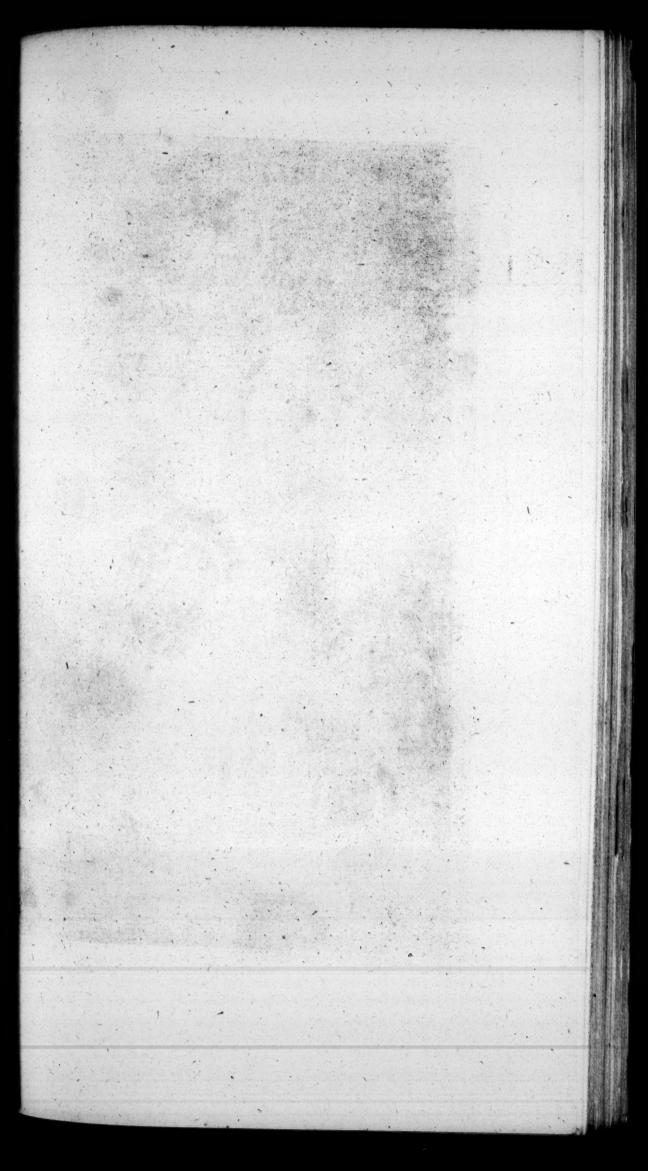
These two poems are printed at

length in the notes upon the third Act of the Merry Wives of Windfor in Mr. Warburton's edition.

* Il Penseroso is the thoughtful melancholy man; and Mr. Thyer concurred with me in observing that this poem both in its mode and principal circumstances is taken from a Song in praise of melancholy in Fletcher's Comedy call'd The Nice Valor or Passionate Madman. The Reader will not be displeas'd to see it here, as it is well worth transcribing.

Hence all you vain delights,
As short as are the nights,
Wherein you spend you
folly;
There's nought in this lift
sweet,

1





T

F Ho

Four Brian Mood for Are

These delights if thou canst give, Mirth, with thee I mean to live.

XIV.

* IL PENSEROSO.

How little you bested,

Or fill the fixed mind with all your toys?

Dwell in some idle brain,

And fancies fond with gaudy shapes possess,

As

If man were wife to fee't,
But only Melancholy,
O fweetest Melancholy.
Welcome folded arms, and fixed

A figh that piercing mortifies,

A look that's faiten'd to the ground,

A tongue chain'd up without a found.

Fountain heads, and pathless groves,

Places which pale passion loves Moon-light walks, when all the

Are warmly hous'd, fave bats owls;

A midnight bell, a parting groan,

These are the sounds we feed

Then stretch our bones in a still gloomy valley,

Nothing's fo dainty fweet, as lovely Melancholy.

ther bred, He affigns the fame kind of origin to these fantastic joys, as Hesiod does to dreams, which he says the Night brings forth without a father. Theog.

- בדוגלב לב שטאסי סיבונשי . ישוב

Ου τινι κοιμηθεισα θεα τεκε Νυξ

7. As

As thick and numberless

As the gay motes that people the fun beams, Or likeliest hovering dreams

The fickle pensioners of Morpheus train.

But hail thou Goddess, sage and holy,

Hail divinest Melancholy,

Whose saintly visage is too bright

To hit the sense of human sight,

And therefore to our weaker view

O'erlaid with black, staid wisdom's hue;

Black, but such as in esteem

Prince Memnon's sister might beseem,

Or that starr'd Ethiop queen that strove

To set her beauties praise above

The

IO

7. As thick and numberless
As the gay motes that people the
fun-beams,] A similitude copied
from Chaucer. Wife of Bath's
Tale. ver. 868.

As thik as motis in the funné beme.

10. The fickle pensioners of Morpheus train.] Morpheus, the minister of Somnns or Sleep, so called because he seigns τας μορφας, the very countenances, words, manners and gestures of mankind, and exhibits them in

dreams. So Ovid Met. XI. 634.

Excitat artificem fimulatoremque figuræ Morphea. Peck.

18. Prince Memnon's sister] Memnon, king of Ethiopia, son of Tithonus by Aurora, repairing with a great host to the relief of Priant king of Troy, was there slain by Achilles. Peck.

19. Or that ftarr'd Ethiop quet &c] Cassiope, wife of Cepheu king of Ethiopia, after havin triumphed over all the beauties of

The Sea-Nymphs, and their pow'rs offended: Yet thou art higher far descended, Thee bright-hair'd Vesta long of yore To folitary Saturn bore; His daughter the (in Saturn's reign; 25 Such mixture was not held a stain). Oft in glimmering bow'rs and glades He met her, and in secret shades Of woody Ida's inmost grove, While yet there was no fear of Jove. 30 Come penfive Nun, devout and pure, Sober, stedfast, and demure, All in a robe of darkest grain, Flowing with majestic train,

And

her age, daring to compare herfelf to the Nereids, raised their
indignation against her to such a
degree, that they sent a prodigious
whale into the country, so that to
appease them she was commanded
by the oracle to expose her daughter Andromeda, to be devoured
by the monster; but Perseus delivered Andromeda, and procured
Cassope to be taken into Heaven:
for which last reason our author
here calls her the starr'd Ethiop
here.

Peck.

23. Thee bright-hair'd Vesta &c]

As Milton is here speaking of one of the Goddesses of the Ancients, he very judiciously adopts their manner of describing them by some epithet distinguishing the color of their eyes, hair &c as χρυσοκομης, γλαυκωπις &c. The allegory contain'd under this description is no less beautiful than that which he had before given us in his account of the birth of Euphrosyne from Zephyrus and Aurora. Saturn was always considered by those philosophers, who embrac'd the opinion of planetary influences, as presiding

And fable stole of Cyprus lawn,

Over thy decent shoulders drawn.

Come, but keep thy wonted state,

With even step, and musing gate,

And looks commercing with the skies,

Thy rapt soul sitting in thine eyes:

There held in holy passion still,

Forget thyself to marble, till

With a sad leaden downward cast

Thou six them on the earth as fast:

And join with thee calm Peace, and Quiet,

Spare Fast, that oft with Gods doth diet,

And hears the Muses in a ring

fiding over persons of a gloomy thoughtful turn, and this cast of mind tempered and resin'd with a proper mixture of fire, which the Ancients worshipt under the name of Vesta, is the best adapted to relish such pleasures as the poet is here describing. What gives an additional beauty still, is the supposing Melancholy begot in secret shades of woody Ida's inmost grove.

Thyer.

35. Cyprus lawn, In Milton's edition's it is Cipres lawn; but I presume the word is Cyprus, as Mr. Sympson observed likewise,

who fays it is a common term in Ben Johnson.

43. With a fad leaden downward cast The same epithet Shake-spear applies to contemplation, in his Love's Labor's lost.

For when would you, my Liege, or you, or you, In leaden contemplation have found out &c. Thyer.

And hears the Muses in a ring.
And round about fowe's alter sing:
Here Mr. Thyer and Mr. Richard
fon observed with me, that it is a
allusion to what Hesiod says of the
Muses. Theore. 3.

Ay round about Jove's altar fing: And add to these retired Leisure. That in trim gardens takes his pleasure; 50 But first, and chiefest, with thee bring, Him that you foars on golden wing, Guiding the fiery-wheeled throne, The Cherub Contemplation; And the mute Silence hift along, 55 'Less Philomel will deign a song, In her sweetest, saddest plight, Smoothing the rugged brow of night, While Cynthia checks her dragon yoke, Gently o'er th' accustom'd oak; 60

Sweet

Και τι σερι κρηνην ισειδεα ποσσ' απαλοισιν Ορχευνίαι, και βωμον κοισθενιθ-Κρονωνθ-

swing, &c] I cannot find out from whence Milton copied this description. It seems to be the imagery of some fanciful Italian, either allegorical poet or painter. Spenser has likewise given a description of Contemplation, but he describes him under the figure of a venerable old man; and I cannot but agree with Mr. Thyer, that there is more propriety in this than

in the gayer personage of Milton, which is more like a Cupid than any thing esse.

59. — dragon yoke, This office is attributed to dragons on account of their watchfulness. So Shake-spear in Cymbeline, Act 2. Sc. 2.

Swift, fwift, you dragons of the night.

And in Troilus and Cressida A& 5. Sc. 14.

The dragon wing of night o'erfpreads the earth.

F 2

Milton

Sweet bird that shunn'st the noise of folly,
Most musical, most melancholy!
Thee chauntress oft the woods among
I woo to hear thy even-song;
And missing thee, I walk unseen
On the dry smooth-shaven green,
To behold the wand'ring moon,
Riding near her highest noon,
Like one that had been led astray
Through the Heav'n's wide pathless way,
And oft, as if her head she bow'd,
Stooping through a sleecy cloud.
Oft on a plat of rising ground,
I hear the far-off Curseu sound,

Over

70

Milton has somewhat of the same thought again in his Latin poems. In obitum Præsulis Eliensis.

Longeque sub pedibus deam Vidi triformem, dum coercebat suos Frænis dracones aureis.

61. Sweet bird &c] It is remarkable that here he begins his time from evening, as in L'Allegro from the early morning, and here with the nightingale as there with the lark. And as Mr. Thyer obferves, this rapturous start of the poet's fancy in praise of his favo-

rite bird is extremely natural and beautiful: and 'tis worth the reader's while too to observe, how finely he makes it serve to connect his subject, and insensibly as it were to introduce the following charming night-scene.

found, &c] William the Conqueror, in the first year of his reign, commanded that in every town and village a bell should be rung every night at eight of the clock, and that all persons should then put out their fire and candle, and go to bed; the ringing of which

Over some wide-water'd shore,	75
Swinging flow with fullen roar;	
Or if the air will not permit,	
Some still removed place will fit,	
Where glowing embers through the room	
Teach light to counterfeit a gloom,	80
Far from all refort of mirth,	
Save the cricket on the hearth,	
Or the belman's droufy charm,	
To bless the doors from nightly harm:	
Or let my lamp at midnight hour,	85
Be seen in some high lonely tow'r,	
Where I may oft out-watch the Bear,	
With thrice great Hermes, or unsphere	
	-1

The

which bell was called Carfeu, Fr. couvre-feu, that is Cover-fire. See the Glossary to Chaucer. And the two following lines, with the frequent alliteration of the letter s, inimitably express the motion and found of a great heavy bell. We almost think we hear it.

Over some wide-water'd shore, Swinging slow with sullen roar.

The poet no doubt remember'd Shakespear's passing-bell, but I think he has exceeded his original. Sonnet 71.

No longer mourn for me when I am dead,

Then you shall hear the furly fullen bell

Give warning to the world that I am fled

From this vile world, with vileft worms to dwell.

87. Where I may oft outwatch the Bear,] The constellation so called, that never sets. Virg. Georg. I. 246.

Arctos oceani metuentes æquore tingi.

88. With thrice great Hermes,] Hermes Trismegistus, the Egyp-F 3

The spirit of Plato to unfold
What worlds, or what vast regions hold
The immortal mind that hath forsook
Her mansion in this slessly nook:
And of those Demons that are found
In sire, air, slood, or under ground,
Whose power hath a true consent
With planet, or with element.
Sometime let gorgeous tragedy
In scepter'd pall come sweeping by,

Presenting

tian philosopher, florished a little after Moses. He maintained the truth of one God against the idolatry and polytheism of his countrymen.

Peck.

The spirit of Plato to unfold &c] The spirit of Plato is rightly summon'd to unfold these particular notions, for he has treated more largely than any of the philosophers, concerning the separate state of the soul after death, and concerning Demons residing in the elements, and influencing the planets, and directing the course of nature. I would not swell this note with quotations from his works, because the English reader may see a summary of his doctrins at the end of Stanley's Life of that philosopher. And as Mr. Thyer observes, the word unsphere alludes

to the Platonic notion of different fpheres or regions being affign'd to spirits of different degrees of perfection or impurity, The same term is used in the Mask ver. 2.

— where those immortal shapes Of bright aerial spirits live inspher'd

In regions mild of calm and ferene air.

98. In scepter'd pall] The same as Horace calls palla bonesta. De Arte poet. 278.

Post hunc personæ pallæque 16.

pertor bonestæ
Æschylus

99. Presenting Thebes, or Pelops line,

Or the tale of Troy divine, These were the principal subjects of the ancient tragedies; and he seems

90

95

Presenting Thebes, or Pelops line,
Or the tale of Troy divine,
Or what (though rare) of later age
Ennobled hath the buskin'd stage.
But, O sad Virgin, that thy power
Might raise Museus from his bower,
Or bid the soul of Orpheus sing
Such notes, as warbled to the string,
Drew iron tears down Pluto's cheek,
And made Hell grant what love did seek.

105

100

Or

to allude particularly to the Septem contra Thebas of Æschylus, and the Phanissa of Euripides, and the Antigone of Sophocles, and the Thebais of Seneca, which present Thebes; and to the Thyestes of Seneca, and the Agamemnon of Afchylus, which present Pelops line; and to the Troades of Euripides and of Seneca, and other tragedies which present the tale of Troy divine, therefore called divine because built by the Gods; for I think with Mr. Thyer, that divine is not to be join'd with tale, as many understand it: and as Mr. Jortin notes, it is called in Homer Inio ion.

104. Might raise Museus from his hower,] The poet Museus makes the most distinguish'd figure in Virgil's Elysium. Æn. VI. 667. Museum ante omnes, medium nam plurima turba

Hunc habet, atque humeris extantem fuspicit altis.

fing &c] It is a property of music, that the same strains have a power to excite pain or pleasure, as the state is in which it finds the hearer. Hence Milton makes the self-same strains of Orpheus proper to excite both the affections of mirth and melancholy, just as the mind is then disposed. If to mirth, he calls for such music,

That Orpheus felf may heave his head &c.

If to melancholy—

Or bid the foul of Orpheus fing

See Warburton's Shakespear. Vol. 3. p. 118.

107. Drew iron tears down Plute's cheek,] Our author here very F 4 ftrongly

Or call up him that left half told
The story of Cambuscan bold,
Of Camball, and of Algarsife,
And who had Canace to wife,
That own'd the virtuous ring and glass,
And of the wondrous horse of brass,
On which the Tartar king did ride:
And if ought else great bards beside
In sage and solemn tunes have sung,
Of turneys and of trophies hung,
Of forests, and inchantments drear,
Where more is meant than meets the ear.

flrongly expresses the sense of the following line of Seneca's upon the same occasion, which I suppose he had in view. Herc. Fur. 578.

Deflent et lacrymis difficiles Dei.

109. Or call up bim that left half

The flory of Cambuscan bold, &c] He means Chaucer and his Squire's tale, wherein Cambuscan is king of Sarra in Tartary, and has two sons Algarsise and Camball, and a daughter named Canace. This Tartar king receives a present from the king of Araby and Ind, of a wondrous borse of brass that could transport him thro' the air to any place, and a sword of rare qualities; and

at the fame time his daughter Canace is presented with a virtuous ring and glass, a glass by which she could discover secrets and future events, and a ring by which she could understand the language of This tale was either never birds. finish'd by Chaucer, or part of it is lost: but Spenser has endevor'd to fupply the defect in his Faery Queen, and begins with fuch a handsome Introduction and address to the spirit of Chaucer, that I should be tempted to transcribe it, if it would not prolong this note beyond its due measure. See B. 4. Cant. 2. St. 32. &c.

Thus

beside &c] Ariosto, and Spenfer more particularly, of whose allegorical Thus night oft see me in thy pale carreer,
Till civil-suited morn appear,
Not trickt and frouncet as she was wont
With the Attic boy to hunt,
But kerchest in a comely cloud.
While rocking winds are piping loud,
Or usher'd with a shower still,
When the gust hath blown his fill,
Enaing on the russling leaves,
With minute drops from off the eaves.
And when the sun begins to sling
His slaring beams, me Goddess bring

125

130

To

egorical poetry it may be faid with reat truth and propriety, that more is meant than meets the ear. And hus in these two little poems Milon makes his compliments to our reatest English poets, Johnson and shakespear, Chaucer and Spenser.

122. Till civil-suited morn appear,]
aradise Regain'd. IV. 426.

Till morning fair
Came forth with pilgrim steps
in amice gray. Richardson.

hakespear for the same reason says snight, Romeo and Juliet Act 3. c. 4.

Thou fober-fuited matron, all in black.

123. Not trickt and frounct as she was went

With the Attic boy to hunt,]
Shakespear calls dress tricking. Mrs.
Page in the Merry Wives of Windfor—Go get us properties and tricking for our faeries. Frounct is another word to the same purpose, signifying much the same as frizled, crisped, curled. The Attic boy is Cephalus, with whom Aurora fell in love as he was hunting. See Peck, and Ovid. Met. VII. 701.

cloud,] Kercheft in a comely cloud,] Kerchef is a head dress from the French, couvre chef; a word used by Chaucer and Shake-spear. Julius Cæsar, Act 2. Sc. 3.

To arched walks of twilight groves, And shadows brown that Sylvan loves Of pine, or monumental oak, 135 Where the rude ax with heaved stroke Was never heard the Nymphs to daunt, Or fright them from their hallow'd haunt. There in close covert by some brook, Where no profaner eye may look, 140 Hide me from day's garish eye, While the bee with honied thie. That at her flow'ry work doth fing, And the waters murmuring, With fuch confort as they keep, Entice the dewy-feather'd fleep; And let some strange mysterious dream Wave at his wings in aery stream

141. — day's garish eye,] Garish, splendid, gaudy. A word in Shake-spear. Richard III. Act 4. Sc. 4.

- a garish flag.

Romeo and Juliet. Act 3. Sc. 4.

— all the world shall be in love with night,

And pay no worship to the garish

148. Wave at his wings Wave is used here as a verb neuter.

This thought is taken from Shakespear's Tempest. Fortin.

158.—pillars massy proof,] That is proof against a great weight. So in the poem of Arcades.

-branching

Of lively portraiture display'd, Softly on my eye-lids laid. And as I wake, fweet music breathe Above, about, or underneath, Sent by some Spirit to mortals good, Or th' unseen Genius of the wood. But let my due feet never fail To walk the studious cloysters pale, And love the high embowed roof, With antic pillars massy proof, and storied windows richly dight, Casting a dim religious light. There let the pealing organ blow,

160

150

155

to the full voic'd quire below, n service high, and anthems clear, s may with fweetness, through mine ear,

Diffolve

- branching elm flar-proof, at is which will refift the evil fluence of the planets. It is a lgar superstition that one spe-

Warburton.

169. Casting a dim religious light.] r. Pope has imitated this in his oifa to Abelard. ver. 143.

Where awful arches make a noon-day night,

And the dim windows shed a folemn light.

161. There let the pealing organ blow, &c] This shows that Milton, however mistaken in other respects, did not run into the enthusiastic madness of that fanatic age against Church Music. Thyer.

167. And

Dissolve me into extasses,
And bring all Heav'n before mine eyes.
And may at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,
Where I may sit and rightly spell
Of every star that Heav'n doth shew,
And every herb that sips the dew;
Till old experience do attain
To something like prophetic strain.
These pleasures Melancholy give,
And I with thee will choose to live.

167. And may at last my weary age &c] There is fomething extremely pleasing and proper in this last circumstance, not merely as it varies and inlarges the picture, but as it adds such a perfection and completeness to it, by conducting the Penseroso so hap-pily to the last scene of life, as leaves the reader's mind fully fatisfied: And if preferring the one would not look like censuring the other, I would fay that in this respect this poem claims a superiority over the Allegro, which, altho' design'd with equal judgment, and executed with no less spirit, yet ends as if fomething more might Rill have been added,

173. Till old experience do attain To something like prophetic Arain. This resembles what Cornelia Nepos says of Cicero, that hi prudence feemed to be a kind o divination, for he foretold ever thing that happened afterwards like a prophet. --- et facile existimat possit, prudentiam quodammod esse divinationem. Non enim Ci cero ea folum, quæ vivo se acci derunt, futura prædixit, sed etiam quæ nunc usu veniunt, cecinit, u vates. Vita Attici cap. 16. Th ending is certainly very fine, but tho' Mr. Thyer thinks it perfet and complete, yet others have bee of opinion that fomething mor might still be added, and I have

165

175

XV.

* ARCADES.

Part of an Entertainment presented to the Countess Dowager of Derby at Harefield, by some noble persons of her family, who appear on the scene in pastoral habit, moving toward the seat of state, with this Song.

I. SONG.

OOK Nymphs, and Shepherds look, ✓ What fudden blaze of majesty s that which we from hence descry,

Too

en in Mr. Richardson's book some nes of Mr. John Hughes.

There let Time's creeping winter shed

His reverend fnow around my

And while I feel by fast degrees My fluggard blood wax chill and

Let thought unveil to my fix'd

A scene of deep eternity, Till life dissolving at the view, I wake and find the vision true.

This poem is only part of an ntertainment, or Mask, as it is also litled in Milton's Manuscript, the

nature, or composed by a different hand. The Countess Downger of Derby, to whom it was presented, must have been Alice, daughter of Sir John Spenser of Althorp in Northamptonshire Knight, and the widow of Ferdinando Stanley the fifth Earl of Derby: and Harefield is in Middlesex, and according to Camden lieth a little to the north of Uxbridge, fo that I think we may certainly conclude, that Milton made this poem while he refided in that neighbourhood with his father at Horton near Colebrooke. It should seem too, that it was made before the Mask at Ludlow, as it is a more imperfect probably being of a different essay: and Frances the second daughter

Too divine to be mistook:

This, this is she

To whom our vows and wishes bend;

Here our solemn search hath end.

Fame, that her high worth to raise,
Seem'd erst so lavish and profuse,
We may justly now accuse
Of detraction from her praise;
Less than half we find exprest,
Envy bid conceal the rest.

Mark what radiant state she spreads,
In circle round her shining throne,
Shooting her beams like silver threads;
This, this is she alone,
Sitting like a Goddess bright,
In the center of her light.

Might

15

daughter of this countess Dowager of Derby being married to John Earl of Bridgewater, before whom was presented the Mask at Ludlow, we may conceive in some measure how Milton was induc'd to compose the one after the other. The alliance between the families

naturally and easily accounts for it: and in all probability the Genius of the wood in this poem, as well as the attendent Spirit in the Mask, was Mr. Henry Lawes, who was the great master of music at that time, and taught most of the young nobility.

Might she the wise Latona be,

Or the towred Cybele,

Mother of a hundred Gods;

Juno dares not give her odds;

Who had thought this clime had held A deity so unparallel'd?

arallel'd! 25

As they come forward, the Genius of the wood appears, and turning toward them, speaks.

GENIUS.

STAY gentle Swains, for though in this disguise,
I see bright honor sparkle through your eyes;
Of samous Arcady ye are, and sprung
Of that renowned flood, so often sung,
Divine Alpheus, who by secret sluce
Stole under seas to meet his Arethuse;
And ye, the breathing roses of the wood,
Fair silver-buskin'd Nymphs as great and good,

I

20

10. We may justly now accuse &c] These lines were thus at first in the Manuscript.

Now feems guilty of abuse
And detraction from her praise
Less than half she bath exprest.
Envy bid her bide the rest.
18. Sitting like &c] It was at

Seated like a Goddess bright &c.

23. Juno dares not &c] The Manufcript had at first,

Ceres dares not give her odds; Who would have thought this clime had held &c.

30. Divine Alpheus, &c] A fa-

I know this quest of yours, and free intent Was all in honor and devotion meant 35 To the great mistress of you princely shrine, Whom with low reverence I adore as mine. And with all helpful fervice will comply To further this night's glad folemnity; And lead ye where ye may more near behold What shallow-searching Fame hath left untold; Which I full oft amidst these shades alone Have fat to wonder at, and gaze upon: For know by lot from Jove I am the power Of this fair wood, and live in oaken bower, To nurse the saplings tall, and curl the grove With ringlets quaint, and wanton windings wove. And all my plants I fave from nightly ill Of noisome winds, and blafting vapors chill:

And

mous river of Arcadia, that finking under ground passeth thro' the fea without mixing his stream with the falt-waters, and rifeth at last with the fountain Arethuse near Syracuse in Sicily. Virg. Æn. III. 694.

-Alpheum fama est huc Elidis amnem,

Occultas egisse vias subter mare, qui nunc

Ore, Arethusa, tuo Siculis confunditur undis.

Alpheus, as old fame reports, has found

From Greece a fecret passage under ground,

By love to beauteous Arethusa

And mingling here they roll in the same sacred bed. Dryden. 41. What Shallow-searching Fame

&c] At first the verse runs thus, Those virtues which dull Fame hath left untold.

44.-1

And from the boughs brush of the evil dew, 50 And heal the harms of thwarting thunder blue, Or what the cross dire-looking planet smites, Or hurtful worm with canker'd venom bites. When evening gray doth rise, I fetch my round Over the mount, and all this hallow'd ground, 55 And early ere the odorous breath of morn Awakes the flumb'ring leaves, or taffel'd horn Shakes the high thicket, haste I all about, Number my ranks, and vifit every sprout With puissant words, and murmurs made to bless; But else in deep of night, when drowsiness 61 Hath lock'd up mortal sense, then listen I To the celestial Sirens harmony, That fit upon the nine infolded spheres, And fing to those that hold the vital shears, 65 And

44. — I am the power] It was at first,

- I have the power.

47. With ringlets quaint, It was thirt, In ringlets quaint.

49. — and blasting wapors chill:]
n the Manuscript it is

-- or blafting vapours chill.

50. And from the boughs &c] It

And from the leaves brush off Ge. Vol. II.

1

57. — tassel'd horn] Spenser, Faery Queen. B. 1. Cant. 8. St. 3.

—— an horn of bugle small.

Which hung adown his side in twisted gold

And tassels gay.

62. Hath lock'd up mortal fense.] He had written at first Hath chain'd mortality.

64. — the nine infolded spheres,]
According to this doctrin of the
G Ancients.

And turn the adamantin spindle round, On which the fate of Gods and men is wound. Such fweet compulsion doth in music lie, To lull the daughters of Necessity, And keep unsteddy Nature to her law, And the low world in meafur'd motion draw After the heav'nly tune, which none can hear Of human mold with gross unpurged ear; And yet fuch music worthiest were to blaze The peerless hight of her immortal praise, Whose lustre leads us, and for her most fit, If my inferior hand or voice could hit Inimitable founds, yet as we go, Whate'er the skill of lesser Gods can show, I will affay, her worth to celebrate, And so attend ye toward her glittering state;

Ancients, as it is explain'd by Cicero. Somnium Scipionis 4. Novem tibi orbibus, vel potius globis, connexa funt omnia: and then he enumerates them in this order, heaven or the sphere of the stars, Saturn, Jupiter, Mars, the fun, Venus, Mercury, the moon, and the earth. And in the next chapter he speaks of the music of the spheres. Quid? hic, inquam, quis Lib. 2. cap. 4. Ergo universi

est, qui complet aures meas tantus et tam dulcis sonus? and describes it, and accounts for mankind's not hearing it. Hic vero tantus est totius mundi incitatissima conversione fonitus, ut eum aures hominum capere non possint: sicut intueri solem adversum nequitis, ejusque radiis acies vestra sensusque vincitur. See also Macrobius In Somn. Scip. mundani

70

75

80

Where

Where ye may all that are of noble stem Approach and kiss her facred vesture's hem.

II. Song.

O'ER the smooth enamel'd green,
Where no print of step hath been,
Follow me as I sing,
And touch the warbled string,
Under the shady roof
Of branching elm star-proof.

Follow me,

I will bring you where she fits,

Clad in splendor as befits

Her deity.

Such a rural Queen

All Arcadia hath not feen.

95 III. Song.

85

90

nundani corporis sphæræ novem unt. &c.

72. After the heav'nly tune, which
none can hear &c] To the same
upose Shakespear speaking likeise of the music of the spheres.
serchant of Venice, Act 5. Sc. 1.

There's not the smallest orb, Which thou behold'st,

But in his motion like an angel fings.

Still quiring to the young-ey'd cherubims;

Such harmony is in immortal founds!

But whilst this muddy vesture of decay

Doth grosly close us in, we cannot hear it,

G 2

97. By

III. Song.

By fandy Ladon's lillied banks,
On old Lycæus or Cyllene hoar

Trip no more in twilight ranks,
Though Erymanth your loss deplore,

A better foil shall give ye thanks.
From the stony Mænalus
Bring your flocks, and live with us,
Here ye shall have greater grace,
To serve the Lady of this place.
Though Syrinx your Pan's mistress were,
Yet Syrinx well might wait on her.

Such a rural Queen
All Arcadia hath not seen.

97. By fandy Ladon's lillied banks, &c] This was the most beautiful river of Arcadia, and the others are famous mountains of that country: and the poet calls it fandy Ladon after Ovid. Met. I. 702.

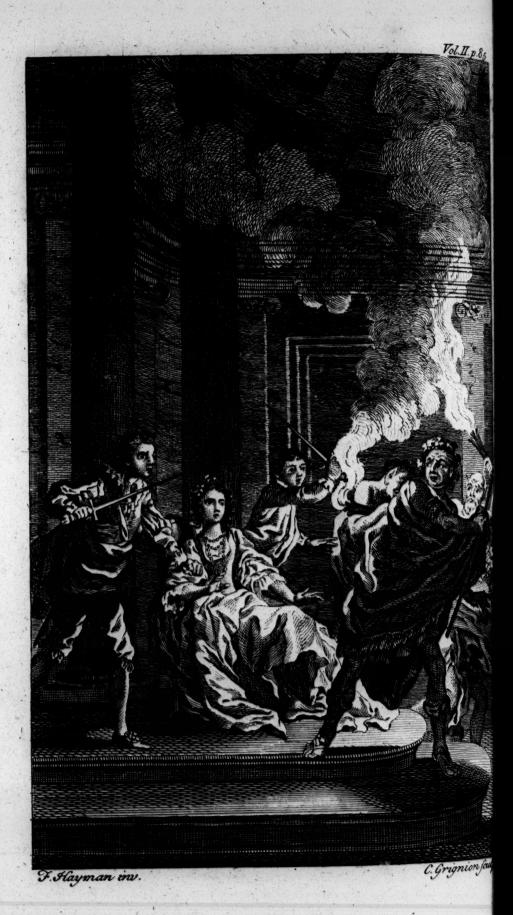
Donec arenofi placitum Ladonis ad amnem

Venerit --

and it might properly be faid to have lillied banks, fince Dionysius as I find him quoted by Farnaby has call'd it Ευκαλαμον σοταμικαι ευσεφανον Λαδωνα.

100





A

M A S K

PRESENTED

At LUDLOW-CASTLE, 1634.

BEFORE

The EARL of BRIDGEWATER, then President of WALES.

THE PERSONS.

The attendent SPIRIT, afterwards in the habit of Thyrsis.

Comus with his crew.

The LADY.

First BROTHER.

Second BROTHER.

SABRINA the Nymph.

The chief persons who presented were,

The Lord BRACKLY.

Mr. THOMASEGERTON his brother.

The Lady ALICE EGERTON.

The

The Mask was presented in 1634, and consequently in the 20th year of our author's age. In the title page of the first edition printed in 1637, it is said that it was presented on Michaelmas night, and there was this motto,

Eheu quid volui misero mihi! floribus austrum Perditus——

In this edition, and in that of Milton's poems in 1645, there was prefixed to the Mask the following dedication.

To the Right Honorable

JOHN Lord Vicount Brackly son and heir apparent to the Earl of BRIDGEWATER &c.

My Lord,

THIS poem, which received its first occasion of birth from yourself and others of your noble family, and much honor from your own person in the performance, now returns again to make a final dedication of itself to you. Although not openly acknowledg'd by the author, yet it is a legitimate offspring, so lovely, and so much desired, that the often copying of it hath tir'd my pen to give my several friends satisfaction,

G 4

and

and brought me to a necessity of producing it to the public view; and now to offer it up in all rightful devotion to those fair hopes, and rare endowments of your much promising youth, which give a full assurance, to all that know you, of a future excellence. Live sweet Lord to be the honour of your name, and receive this as your own, from the hands of him, who hath by many favors been long obliged to your most honor'd parents, and as in this representation your attendent Thyrsis, so now in all real expression

Your faithful and most humble Servant,

H. LAWES.

In the edition of 1645 was also preserved Sir Henry Wotton's letter to the author upon the following poem: but as we have inserted it in the Life of Milton, there is no occasion to repeat it here.

A M A S K.

The first scene discovers a wild wood.

The attendent Spirit descends or enters.

BEFORE the starry threshold of Jove's court
My mansion is, where those immortal shapes
Of bright aereal Spirits live inspher'd
In regions mild of calm and serene air,

Above

Milton feems in this poem to have imitated Shakespear's manner more than in any other of his works; and it was very natural for a young author preparing a piece for the stage to propose to himself for a pattern the most celebrated master of English dramatic poetry.

Milton has here more professedly imitated the manner of Shake-spear in his faery scenes than in any other of his works: and his poem is much the better for it, not only for the beauty, variety and novelty of his images, but for a brighter vein of poetry, and an ease and delicacy of expression very superior to his natural manner. Warburton.

1. Before the starry threshold &c]
This character of the attendent
spirit is formed upon that of Adriel

in the Tempest, but very much heighten'd and improv'd by Milton, who was well acquainted with the Platonic notions of Spirits or Demons; and in Milton's Manuscript this personage is entitled a Guardian Spirit or Demon.

4. In regions mild of calm and ferene air,] Alluding probably to Homer's happy feats of the Gods. Odyff. VI. 42.

- δθι φάσι θεων έδ ασφαλες αιει

Εμμεναι' ετ' ανεμοισι τινασσεται,

Δευεται, ετε χιων επιπελναται·

Πηπίαται αννεφελος, λευκη δ' επιδε-

Which verses Lucretius has excellently copied. III. 18.

Apparet

Above the smoke and stir of this dim spot,

Which men call Earth, and with low thoughted care

Consin'd, and pester'd in this pin-fold here,

Strive to keep up a frail and severish being,

Unmindful of the crown that virtue gives

After this mortal change to her true servants

Amongst

Apparet Divum numen, sedesque quietæ;

Quas neque concutiunt venti, neque nubila nimbis

Adspergunt; neque nix acri concreta pruina

Cana cadens violat; femperque innubilus æther

Integit, et large diffuso lumine

See Lucan too at the beginning of book the ninth, concerning the departed foul of Pompey. After this line Milton had inferted these which follow, and scratched them out again in his Manuscript.

Amidst th' Hesperian gardens, on whose banks

Bedew'd with nectar and celestial fongs

Eternal rofes grow, and hyacinth,

And fruits of golden rind, on whose fair tree

The fealy-harness'd dragon ever keeps

His uninchanted eye: around the verge

And facred limits of this blifsful ile The jealous ocean that old river winds

His far-extended arms, till with steep fall

Half his waste slood the wide Atlantic fills,

And half the flow unfathom'd Stygian pool.

But foft, I was not fent to court your wonder

With distant worlds and strange removed climes.

Yet thence I come, and oft from thence behold

The smoke and stir of this dim narrow spot &c.

These lines, I think, may serve as a specimen of the truth of what Waller says,

Poets lose half the praise they should have got,
Could it be known what they

discreetly blot.

8. Strive to keep up a frail and feverish being, This endevor is in itself no fault; it becomes so only as is circumstanc'd: and the Trinity Manuscript gives this circumstance, which was therefore necessary

Amongst the enthron'd Gods on sainted seats. Yet some there be that by due steps aspire To lay their just hands on that golden key, That opes the palace of eternity:

To such my errand is; and but for such, I would not soil these pure ambrosial weeds

15

With

necessary to the justness of the

Beyond the written date of mortal change.

By the written date is meant Scripture, in which is recorded the abridged date of mortal life.

Warburton.

I am still inclin'd to think that this line is better omitted. For though it may not be a fault in itself to

Strive to keep up a frail and feverish being,

yet it certainly is so to strive to keep it up

Unmindful of the crown that virtue gives:

and he could not have added

- the crown that virtue gives

After this mortal change -

if he had faid just before

Beyond the written date of mortal change:

and therefore I cannot but think that he blotted out this line not without reason.

on fainted feats.] So this verse stands in Milton's Manuscript as well as in all his editions: and yet I cannot but prefer the reading of Mr. Fenton's edition,

Amongst th' enthroned Gods on fainted seats.

13. — that golden key, &c] This feems to be faid in allusion to Peter's golden key, mention'd likewife in Lycidas 110.

Two massy keys he bore of metals twain,

(The golden open the iron shuts

(The golden opes, the iron shuts amain)

And this verse which was first written That shows &c, afterwards alter'd,

That opes the palace of eternity, Mr. Pope has transferr'd with a little alteration into one of his Sa

little alteration into one of his Satirs, speaking of Virtue,

Her priestess Muse forbids the good to die,

And opes the temple of eternity.

With the rank vapors of this fin-worn mold. But to my task. Neptune besides the sway Of every falt flood, and each ebbing stream, Took in by lot 'twixt high and nether Jove Imperial rule of all the sea-girt iles, That like to rich and various gems inlay The unadorned bosom of the deep, Which he to grace his tributary Gods By course commits to several government, 25 And gives them leave to wear their faphir crowns, And wield their little tridents: but this Ile, The greatest and the best of all the main, He quarters to his blue-hair'd deities; And all this tract that fronts the falling fun 30

18. But to my task &c] These four lines were thus in the Manufcript before they were alter'd.

But to my business now. Neptune, whose sway

Of every falt flood, and each

ebbing stream, Took in by lot 'twixt high and nether Jove

The rule and title of each fea-girt

And they were alter'd with great

reason, no verb following the neminative case, Neptune.

22. That like to rich and various gems inlay

The unadorned bosom of the deep,]
The first hint of this beautiful passage seems to have been taken from Shakespear's Rich. II. Act 2. Sc. 1. where John of Gaunt calls this iland by the same fort of metaphor,

- this little world, This precious stone set in the silver Sea.

28. - the

A noble Peer of mickle trust and power Has in his charge, with temper'd awe to guide An old, and haughty nation proud in arms: Where his fair offspring nurs'd in princely lore Are coming to attend their father's state, 35 And new-intrusted scepter; but their way Lies through the perplex'd paths of this drear wood, The nodding horror of whose shady brows Threats the forlorn and wand'ring passenger; And here their tender age might fuffer peril, 40 But that by quick command from fovran Jove I was dispatch'd for their defense and guard; And listen why, for I will tell you now What never yet was heard in tale or fong,

From

28. — the best of all the main,]
So alter'd in the Manuscript from
— the best of all his empire.

43. And listen why, for I will tell you now What never yet was heard &c] Horace Od. III. I. 2.

Favete linguis: carmina non prius

Audita —

Virginibus puerisque canto.

Richardson.

Milton might justly enough fay this, fince Comus is a deity of his own making: but the fame allegory has been introduced by most of the principal epic poets under other personages. Such are Homer's Circe, Ariosto's Alcina, Tasso's Armida, and Spenser's Acrasia.

From old or modern bard, in ball or bower.

Alluding to the ancient custom of poets repeating their own verses at public entertainments. Thyer.

45. From

From old or modern bard, in hall or bower.

Bacchus, that first from out the purple grape
Crush'd the sweet poison of mis-used wine,
After the Tuscan mariners transform'd,
Coasting the Tyrrhene shore, as the winds listed
On Circe's iland fell: (Who knows not Circe
The daughter of the sun? whose charmed cup
Whoever tasted, lost his upright shape,
And downward fell into a groveling swine)
This Nymph that gaz'd upon his clustring locks,
With ivy berries wreath'd, and his blithe youth,
Had by him, ere he parted thence, a son
Much like his father, but his mother more,

Whom

45. From old or modern bard,] It was at first in the Manuscript,

By old or modern bard -

46. Bacchus, that first &c] Tho' he builds his fable on classic mythology, yet his materials of magic have more the air of inchantments in the Gothic romances.

Warburton.

48. After the Tuscan mariners transform'd, They were changed by Bacchus into ships and dolphins, the story of which metamorphosis the reader may see in Ovid. Met. III. Fab. 8.

53. And downward fell into a groweling fwine] Popes expression is much superior,

Not more amazement feiz'd on Circe's guests

To fee themselves fall endlong into beasts. Warburton.

54. This Nymph that gaz'd upon &c] Milton by his use of the word in this place seems to savour the opinion of Minshew and those etymologists, who derive to gaze from the Greek ayasous.

57. Much like his father, but his mother more, This is faid, he-cause

Whom therefore she brought up, and Comus nam'd, Who ripe, and frolic of his full grown age, Roving the Celtic and Iberian fields, 60 At last betakes him to this ominous wood, And in thick shelter of black shades imbowr'd Excels his mother at her mighty art, Offering to every weary traveller His orient liquor in a crystal glass, 65 To quench the drouth of Phæbus, which as they taste, (For most do taste through fond intemp'rate thirst) Soon as the potion works, their human count'nance, Th' express resemblance of the Gods, is chang'd Into some brutish form of wolf, or bear, 70 Or

cause Milton's Comus like Homer's Circe represents all sensual pleasures, and Bacchus in the Heathen mythology only prefides over that of drinking. Thyer.

58. Whom therefore she brought up, and Comus nam'd,] This ine was at first in the Manuscript,

Which therefore she brought up, and nam'd bim Comus.

60. - the Celtic and Iberian fields, France and Spain.

62. And in thick shelter of black shades -] In Milton's Manuscript it is shade: and covert was written first, then shelter.

63. Excels his mother at her mighty art,] In the Trinity Manufcript he had first written potent art, which are Shakespear's words and Warburton. better.

65. His orient liquor] That is of an extreme bright and vivid color.

Warburton.

67. — through fond —] So alter'd in the Manuscript from through weak intemperate thirst.

68.—their human count'nance, Th' express resemblance of the Gods,] The fame thought is again very finely

Or ounce, or tiger, hog, or bearded goat, All other parts remaining as they were; And they, so perfect is their misery, Not once perceive their soul disfigurement, But boast themselves more comely than before,

Thyer.

75 And

finely express'd in the following lines of this poem, where the attendent Spirit is describing to the two brothers the effects of this charmed cup.

- whose pleasing poison

The visage quite transforms of him that drinks,

And the inglorious likeness of a beast

Fixes instead, unmolding reason's mintage

Character'd in the face.

He gives us much the same idea in his Paradise Lost, where he calls the buman face divine. III. 44.

they were; It was at first in the Manuscript—as before. There is a remarkable difference in the transformations wrought by Circe and those by her son Comus. In Homer the persons are entirely changed, their mind only remaining as it was before, Odyss. X. 239.

Οι δι ζυων μεν εχον κεφαλας, φωτην τε, δεμας τε, Και τριχας αυταρ νυς ην εμπεδώ,

ws to wapos wep.

but here only their head or countenance is changed,

All other parts remaining as they were;

and for a very good reason, because they were to appear upon the stage, which they might do in masks. In Homer too they are sorry for the exchange ver. 241.

'Ως δι μεν κλαιοίλες εξχατο-

but here the allegory is finely improved, and they have no notion of their disfigurement,

But boast themselves more comist than before,

And all their friends and native home forget.

This improvement upon Home might still be copied from Homer who ascribes much the same essent to the Lotos. Odyss. 1X. 94.

Των δ ότις λωτοιο φωγοι μελιηίε παρπον, Ουκ ετ' απαίγειλαι παλιι ηθελιι εδε νεεσθαι. Αλλ' αυτε βελονίο μετ' αιδρι

Λωτοφαγοισι Λωτον ερεπθομένοι μενεμέν, ητα λαθεσθαι. And all their friends and native home forget,
To roll with pleasure in a sensual sty.
Therefore when any favor'd of high Jove
Chances to pass through this adventrous glade,

Swift as the sparkle of a glancing star

80

I

The trees around them all their food produce,

Lotos the name, divine, nectareous juce!

Thence cali'd Lotophagi) which whoso tastes

Infatiate riots in the fweet re-

Nor other home, nor other care intends,

But quits his house, his country and his friends. Pope.

or as Mr. Thyer conceives, it night possibly be suggested to Milson by Spenser in his bower of his, where relating how the Palaer restor'd to human shape those whom Acrasia had changed into easts, he says, B. z. Cant. 12. t. 86.

But one above the rest in special, That had an hog been late (hight Grill by name)

Repined greatly, and did him mifcall

hat had from hoggish form him brought to natural.

78.—when any favor'd of high Jove] Virgil Æn. VI. 129.

Vol. II.

Pauci quos æquus amavit

80. Swift as the sparkle of a glancing star Minerva in her descent in the fourth Iliad appeared to the Grecian host like one of those glancing stars which Homer hath distinguish'd by its emitting sparkles in its slight, ver. 75.

Όιον δ ας ερα ήμε Κροιυ σαις αθμυλομητεω,

Η ναυτήσι τερας, ηε τρατώ ευρεί λαων,

Υαντερούς το θε τε αργγοι απο

Τω εικυι είξει τωι χθονώ Παλλας Αθηνη.

These lights were accounted in the Pagan theology the nimbus or glory of some deity descending. Servius on Virgil Æn. V. 693.

et de cœlo lapía per umbras

Stella facem ducens multa cum luce cucurrit.

Nunc theologicam rationem sequitur, [Poeta scil.] quæ adserit slammarum quos cernimus tractus, nimbum esse descendentis numinis.

Calton.

83.- Jana

H

I shoot from Heav'n, to give him safe convoy,
As now I do: But first I must put off
These my sky robes spun out of Iris woos,
And take the weeds and likeness of a swain,
That to the service of this house belongs,
Who with his soft-pipe, and smooth-dittied song,
Well knows to still the wild winds when they roar,
And hush the waving woods, nor of less faith,
And in this office of his mountain watch,
Likeliest, and nearest to the present aid
Of this occasion. But I hear the tread
Of hateful steps. I must be viewless now.

Comus enters with a charming rod in one hand, his glass in the other; with him a rout of monsters headed like sundry forts of wild beasts, but other

See Paradite Lost, XI. 244.

86. Who with his soft pipe, &c] These three lines were design'd as a compliment to Mr. H. Lawes who acted the attendent Spirit himsels. Warburton.

90. Likeliest, and nearest to the present aid In Milton's Manuscript it stands Nearest and likeliest to &c. It was at first — to give present aid; and virgin steps, which

was alter'd to bateful steps. The follows in the Manuscript Goes on And the title of the following feene runs thus. Comus enters with a charming rod and glass of liquid with his rout all beaaed like so wild beasts, their garments some limens and some like womens; they com on in a wild and antic fashion. I trant upacover.

M

T

OUI

5. C

Ju

Ve

97

Wil

93. The star that bids the she berd fold,] A pastoral way

wife like men and women, their apparel glistering: they come in making a riotous and unruly noise, with torches in their hands.

Comus.

The star that bids the shepherd fold,
Now the top of Heav'n doth hold,
And the gilded car of day
His glowing axle doth allay
In the steep Atlantic stream,
And the slope sun his upward beam
Shoots against the dusky pole,
Pacing toward the other goal
Of his chamber in the east.
Mean while welcome Joy, and Feast,
Midnight Shout, and Revelry,
Tipsy Dance, and Jollity.

Braid

95

100

ounting time. So Virgil Ecl. VI.

Cogere donec oves stabulis, numerumque referre

Justit, et invito processit Vesper Olympo.

nd Georg. IV. 434.

Vesper ubi e pastu vitulos ad tecta reducit.

97. In the steep Atlantic stream,]
9 alter'd in the Manuscript from artarean stream.

99. — the dusky pole,] In the Manuscript it is northern: dusky is the marginal reading.

100. Pacing toward the other goal

Of his chamber in the east.] In allusion to the same kind of metaphors employ'd by the Psalmist XIX 5. The sun as a bridegroom cometh out of his chamber, and rejoiceth as a strong man to run a race.

H 2

105. Braid

Braid your locks with rofy twine, 105 Dropping odors, dropping wine. Rigor now is gone to bed, And Advice with scrupulous head, Strict Age, and four Severity With their grave faws in flumber lie. 110 We that are of purer fire Imitate the starry quire, Who in their nightly watchful spheres, Lead in swift round the months and years. The founds and feas, with all their finny drove, 115 Now to the moon in wavering morrice move; And on the tawny fands and shelves

Trip

105. Braid your locks with rofy

Dropping odors, dropping wine.] This is perfectly in the spirit and manner of Anacreon, who used to be crown'd with roses, and anointed with fweet ointments, while he was drinking. Od. 5.

Το έοδον το καλλιφυλλον Κροταφοισιν αρμοσανίες Πινομεν άβρα γελωνίες.

And again Od. 15. and in other places.

Εμοι μελει μυροισι Καταδρεχειν ύπηιην' Εμοι μελει έρδοισι Κατας εζειν κας ηνα.

108. And advice with scrupulou bead, It was at first in the Manuscript,

And quick Law with her scrupu lous head.

110. With their grave faws] Saws, fayings, maxims. So Shake spear. As you like it. Act. 2. Sc.

Full of wife facus -Hamlet. Act 1. Sc. 8.

I'll wipe away all trivial fon records, All farus of books -

Trip the pert faeries and the dapper elves.

By dimpled brook, and fountain brim,

The Wood-Nymphs deck'd with daifies trim,

Their merry wakes and pastimes keep:

What hath night to do with sleep?

Night hath better sweets to prove,

Venus now wakes, and wakens Love.

Come let us our rites begin,

Tis only day-light that makes sin,

Which these dun shades will ne'er report.

Hail Goddess of nocturnal sport,

Dark-veil'd Cotytto, t' whom the secret slame

Of mid-night torches burns; mysterious dame, 13°

That

114. Lead in swift round] It was first written, Lead with swift round—

move;] The morrice or Moorith dance was first brought into England, as I take it, in Edward the third's time, when John of Gaunt returned from Spain, where he had been to affish his father-in-law, Peter king of Castile against Henry the bastard.

alter'd in the Manuscript from yelbw sands.

123. Night hath better] In the Manuscript Night has better.

Goddess of impudence, originally a strumpet, had midnight facrifices at Athens. She is here therefore very properly said to be darkweil'd. Her dues or rites were called Cotyttia, and her priests Baptæ; because they, who were initiated into her mysteries, were sprinkled with warm water. See Peck, and Juvenal II. 91.

Talia secreta coluerunt orgia tæda Cecropiam soliti Baptæ lassare

Cotytto.

H 3

131.—the

That ne'er art call'd, but when the dragon womb
Of Stygian darkness spits her thickest gloom,
And makes one blot of all the air,
Stay thy cloudy ebon chair,
Wherein thou rid'st with Hecat', and befriend
Us thy vow'd priests, till utmost end
Of all thy dues be done, and none left out
Ere the blabbing eastern scout,
The nice morn on th' Indian steep
From her cabin'd loophole peep,
And to the tell-tale sun descry

Our

140

135

131. — the dragon acomb] Alluding to the dragons of the night. See Il Penferoso 59.

133. And makes one blot of all the air, In the Manuscript he had first written And makes a blot of nature, and afterwards And throws a blot o'er all the air, and then corrected it as it stands at present.

134. Stay thy cloudy ebon chair, &c] In the Manuscript these lines at first run thus,

Stay thy polisht ebon chair, Till all thy dues be done, and nought left out.

Afterwards these lines were added in the margin,

Wherein thou rid'st with Hecate, And favor our close jocondrie, and then alter'd to what they are at present.

140. From her cabin'd leophole peep, So appearing to them who see the morning break from the midst of a wood, at loopholes cut through thickest shade. Paradise Lost, IX. 1110. Cantic. VI. 10. Who is she that looketh forth as the morning? II. 9. My beloved looketh forth at the windows, showing him self through the lattes. Richardson, Milton here perhaps imitated Fletcher's beginning of his fish. Act of the Faithful Shepherdes.

See the blushing morn doth peep. Through the window, while the fun &c.

Mr. Thyer and Mr. Richardson

Our conceal'd folemnity.

Come, knit hands, and beat the ground
In a light fantastic round.

The Measure.

Break off, break off, I feel the different pace 145
Of some chaste footing near about this ground.
Run to your shrouds, within these brakes and trees;
Our number may affright: Some virgin sure
(For so I can distinguish by mine art)
Benighted in these woods. Now to my charms, 150
And

faw with me, that this epithet alludes to the fable of the sun's discovering Mars and Venus in bed together, and telling tales to Vultan. Odyss. VIII. 302.

Ηιλιο γάρ ότ ζκόπτην εχέν, είπε τε μυθον.

143. Come, knit bands; and beat the ground

In a light fantassic round.] This sufficiently explains what is meant by the measure following; which, says Mr. Peek, is an old way of expression for the dance, as in Shakespear; King Henry VIII. Act 1. Sc. 7.

Good my Lord Cardinal, I have half a dozen healths

To drink to these fair ladies, and a measure

To lead them once again; and then let's dream
Who's best in favor.

In Milton's Manuscript the last line was thus at first,

With a light and frolic round.

And then follows, The measure in a wild, rude, and wanton antic.

145. —— I feel the different pace &c] The following lines before they were alter'd in the Manuscript run thus;

— I bear the different pace
Of some chaste footing near about this ground.
Some virgin sure benighted in
these woods,

For

And to my wily trains; I shall ere long
Be well-stock'd with as fair a herd as graz'd
About my mother Circe. Thus I hurl
My dazling spells into the spungy air,
Of pow'r to cheat the eye with blear illusion,
And give it false presentments, lest the place
And my quaint habits breed astonishment,
And put the damsel to suspicious slight,
Which must not be, for that's against my course;
I under fair pretence of friendly ends,
And well plac'd words of glozing courtesy
Baited with reasons not unplausible,
Wind me into the easy-hearted man,

And

For fo I can diffinguish by mine art.

Run to your shrouds within these brakes and trees;

Our number may affright.

And in the margin is written They all featter.

151. — wily train;] Rightly alter'd from what he had first written in his Manuscript,

— Now to my trains, And to my Mother's charms—

for the charms described are not from the classical pharmacopæa, but the Gothic. Warburton.

153. — Thus I hurl &c] The lines following were thus in the Manuscript at first.

My powder'd spells into the spungy air

Of pow'r to cheat the eye with fleight [or blind] illusion,

And give it false presentments, else the place &c.

164. And hug him into snares.] So corrected in the Manuscript from

And hug him into nets.

his country gear.] Here is a

And hug him into snares. When once her eye
Hath met the virtue of this magic dust,
I shall appear some harmless villager,
Whom thrist keeps up about his country gear.
Bur here she comes, I fairly step aside,
And hearken, if I may, her business here.
The Lady enters.

This way the noise was, if mine ear be true, 170

My best guide now; methought it was the sound

Of riot and ill-manag'd merriment,

Such as the jocond flute, or gamesome pipe

Stirs up among the loose unletter'd hinds, 174

When for their teeming flocks, and granges full,

In

frange mistake in the edition of the poems printed in 1673, which has implicitly been followed in some other editions. This whole verse is omitted, and the two following are transposed thus,

I shall appear fome harmless villager,

And hearken, if I may, her bufiness here.

But here she comes, I fairly step aside.

We have restored the true reading according to the author's Manuscript, and according to the first whiten of the Mask in 1637, and

according to the first edition of the poems in 1645. The last line in some editions is varied thus,

And hearken, if I may, her bufiness hear.

But Milton's own is much properer and better,

And hearken, if I may, her bufiness here.

170.—if mine ear] Manuscript, if my ear.

175.—granges full,] The Manuscript had at first garners, which was alter'd with judgment. Two rural scenes of festivity are alluded

to,

In wanton dance they praise the bounteous Pan, And thank the Gods amis. I should be loath To meet the rudeness, and swill'd insolence Of such late wasfailers; yet O where else Shall I inform my unacquainted feet In the blind mazes of this tangled wood? My Brothers, when they saw me wearied out With this long way, resolving here to lodge Under the spreading savor of these pines, Stept, as they said, to the next thicket side

to, the spring [teeming flocks] and the autumn [granges full] sheep-shearing and harvest-home. But the time when the garners are full is in winter, when the corn is thrashed.

Warburton.

An ingenious author who should best know the force of English words, as he is employ'd in drawing up an English Dictionary, gives this account of the origin of the word wasfailer. Hail or heir for health, was in such continual use among the good-fellows of ancient times, that a drinker was called a was-heiler, or a wisher of health, and the liquor was termed was-heil, because health was so often wished over it. Thus in the lines of Hanvil the monk,

Jamque vagante scypho, discincto gutture was-beil,

Ingeminant avas-heil: labor est plus perdere vini
Quam sitis.

180

184

To

These words were afterwards corrupted into wasfail and wasfailer. See Miscellaneous Observations on Macbeth, p. 41. So Shakespear in Hamlet. Act. 1. Sc. 7.

The king doth wake to night, and takes his rouse, Keeps wasfail, &c.

181. In the blind mazes of this tangled wood?] In the Manus feript it was at first

In the blind alleys of this arched wood.

189. Like a fad votarist in palmer's aveed,] A palmer is a pilgrim, bearing branches of palm from the Holy

To bring me berries, or such cooling fruit

As the kind hospitable woods provide.

They left me then, when the gray-hooded Even,

Like a sad votarist in palmer's weed,

Rose from the hindmost wheels of Phæbus' wain,

But where they are, and why they came not back,

Is now the labor of my thoughts; 'tis likeliest

They had engag'd their wand'ring steps too far,

And envious darkness, ere they could return,

Had stole them from me; else O thievish Night 195

Why

Holy Land, whither he made a vow to go, and is therefore called warift. In palmer's weed, and fo Senser, Faery Queen. B. 2. Cant. 1. St. 52.

- I wrapt myself in palmer's weed.

In Milton's Manuscript it is weeds: and as he compares the gray evening to the palmer or pilgrim, so he does the gray morning for the same reason. Paradise Regain'd, IV. 426.

- till morning fair Came forth with pilgrim steps in amice gray.

190. — of Phæbus' wain.] In the Manuscript it was at first

- of Phæbus' chair.

193. They had engag'd &c] Thefe

two lines run thus at first in the Manuscript,

They had engag'd their youthly steps too far

To the soon-parting light, and envious darkness &c.

195. Had stole them from me; In the Manuscript, and in the first edition of 1637 it is stolne.

This is extremely low in the midst of a speech of so much gravity and dignity. But the candid reader will impute it, no doubt, to our poet's condescension to that prevailing fondness for this kind of salse wit about the time in which he wrote.

I suppose Dr. Dalton was of the same opinion, for he has omitted

fame opinion, for he has omitted these lines in Comus, as he adapted it for the stage.

199.—ta

Why should'st thou, but for some felonious end. In thy dark lantern thus close up the stars, That nature hung in Heav'n, and fill'd their lamps With everlasting oil, to give due light To the misled and lonely traveller? 200 This is the place, as well as I may guess, Whence even now the tumult of loud mirth Was rife, and perfect in my list'ning ear, Yet nought but fingle darkness do I find. What might this be? A thousand fantasies 205 Begin to throng into my memory, Of calling shapes, and beck'ning shadows dire, And aery tongues, that fyllable mens names On fands, and shores, and defert wildernesses. These thoughts may startle well, be not assound 210 The

199. To give due light] He had first written in the Manuscript their light.

207. Of calling shapes, &c] This is perfectly agreeable to the super-stitious notions of that age, and to the manner of his master Shake-spear, as Mr. Thyer also observes: and we may add that so Fletcher in the Faithful Shepherdess, Act 1. speaks

Of voices calling in the dead of night:

and Virgil Æn. IV. 460.

ra teneret.

Hinc exaudiri voces et verba vocantis Vifa viri, nox cum terras obscu-

The Manuscript had first that lure night-wanderers; the other is the marginal reading.

214. Thou howeving Angel &c] in

The virtuous mind, that ever walks attended By a strong siding champion, conscience.-0 welcome pure-ey'd Faith, white-handed Hope, Thou hovering Angel girt with golden wings, And thou unblemish'd form of Chastity; 215 I see ye visibly, and now believe That he, the Supreme Good, t' whom all things ill Are but as flavish officers of vengeance, Would fend a glift'ring guardian if need were To keep my life and honor unaffail'd. 220 Was I deceived, or did a fable cloud Turn forth her filver lining on the night? I did not err, there does a fable cloud Turn forth her filver lining on the night, And casts a gleam over this tusted grove. 225

the edition of 1637 it was flittering: and so it was at first in the Manuscript too, where the following lines were thus written at first, and afterwards corrected.

And thou unspotted form of chaftity;
I see ye visibly, and while I see
ye
This dusky hollow is a Paradise,
And Heav'n gates o'er my head:
now I believe &c.

219. Would fend a glist'ring guardian] In the Manuscript it was at first Cherub.

cloud &c] This presents us with one of the noblest images in nature, and as beautifully expressed. The author seems to have been sensible of its charms, and has therefore contrived to repeat it; and so artfully, that the repetition adds a new grace to it.

Warburton.
229.—are

I cannot hallow to my Brothers, but
Such noise as I can make to be heard farthest
I'll venture, for my new inliven'd spirits
Prompt me; and they perhaps are not far off.

SONG.

Sweet Echo, fweetest nymph, that liv'st unseen

Within the aery shell,

By slow Meander's margent green,

And in the violet-embroider'd vale,

Where the love-lorn nightingale

Nightly to thee her sad song mourneth well;

235

Canst thou not tell me of a gentle pair

That likest thy Narcissus are?

229.—are not far off.] In the Manuscript it is

are not far hence.

231. Within thy aery shell, The horizon.

Warburton.

The edition of this Mask with alterations for the stage hath cell instead of shell: but the common reading is much the best. The nymph is seated in a convex vehicle of air, which on account of its form is called a testudo or shell.

And as all found is communicated by the air, the poet hath very naturally assign'd her this aery vehicle.

hicle, whereby to receive and return its various impulses. Testado or shell being a name also for a musical instrument, a lyre, which could give no found but when it was struck upon, the word beautifully alludes to the nature of this vocal nymph;

— quæ nec reticere loquenti, Nec prior ipsa loqui poterat refonalibus Echo. Ovid. Met. III. 357. Calton.

I cannot but think shell the better word for the reasons assign'd:

O if thou have

Hid them in some flow'ry cave,

Tell me but where,

Sweet queen of parly, daughter of the sphere,

So may'st thou be translated to the skies,

And give resounding grace to all Heav'n's harmonies

Comus.

Can any mortal mixture of earth's mold

Breathe fuch divine inchanting ravishment?

Sure something holy lodges in that breast,

And with these raptures moves the vocal air

To testify his hidden residence:

How sweetly did they slote upon the wings

Of

but yet it may be faid to justify Dr. Dalton's alteration, that Milton hath also written cell in the margin of his Manuscript.

241.—daughter of the sphere,]
Milton has given her a much
nobler and more poetical original
than any of the ancient mythologifts. He supposes her to owe her
first existence to the reverberation
of the music of the spheres; in
consequence of which he had just
before called the horizon her aery
shell. And from the Gods (like
other celestial beings of the classi-

cal order) she came down to men.

Warburton.

244. Can any mortal mixture &c] Before these words there is in the Manuscript, Comus looks in and speaks.

249. How sweetly did they flote upon the wings

Of filence, This is extremely poetical, and infinuates this fublime idea and imagery, that even filence herfelf was content to convey her mortal enemy, found, on her wings, fo greatly was she charmed with its harmony. Warburton.

251. At

Of filence, through the empty-vaulted night, 250 At every fall smoothing the raven down Of darkness till it smil'd! I have oft heard My mother Circe with the Sirens three, Amidst the flow'ry-kirtled Naiades Culling their potent herbs, and baleful drugs, Who as they fung, would take the prison'd foul, And lap it in Elyfium; Scylla wept, And chid her barking waves into attention, And fell Charybdis murmur'd foft applause: Yet they in pleasing slumber lull'd the sense, 260 And in fweet madness robb'd it of itself: But fuch a facred, and home-felt delight, Such fober certainty of waking blifs

251. At every fall smoothing the raven down

Of darkness till it smil'd! The poetical essence of darkness is to frown. — But what we are to suppose afforded this fine image to Comus, is that sable cloud, which the Lady says just at that time turn'd forth her silver lining on the night.

Warburton. In the Manuscript, and in the edition of 1637 we read

Of darkness till she smil'd.

254. Amidst the slow'ry-kirtled
Naiades &c] It appears by the

Manuscript that this and the verse following were added after the rest in the margin. A kirtle is a woman's gown; a word used by Chaucer, and Spenser, and Shakespear in 2 Hen. IV. Act 2. Sc. 11. Falstaff says to Dol, What will you have a kirtle of 7 and in one of his Sonnets,

A cap of flowers, and a kirtle Embroider'd all with leaves of myrtle.

256. - avould take the prison'd foul,

I never heard till now. I'll speak to her, 264

And she shall be my queen. Hail foreign wonder,

Whom certain these rough shades did never breed,

Unless the Goddess that in rural shrine

Dwell'st here with Pan, or Silvan, by blest song

Forbidding every bleak unkindly sog 269

To touch the prosp'rous growth of this tall wood.

LADY.

Nay gentle Shepherd, ill is lost that praise
That is address'd to unattending ears;
Not any boast of skill, but extreme shift
How to regain my sever'd company,
Compell'd me to awake the courteous Echo

275
To give me answer from her mossy couch.

Comus.

And lap it in Elysium;] Sublimely express'd to imply the binding up its rational faculties, and is opposed to the fober certainty of waking bliss. But the imagery is taken from Shakespear who has employ'd it, in praise of music, on twenty tections.

Warburton.

257. — Scylla wept, And chid &c] He had first writto,

And chide, then Chiding her barking waves &c.

See Paradife Loft, II. 260. and 1019. and the notes there.

268. Dwell st here with Pan, &c] In the Manuscript he had written at first Liv'st here with Pan &c: and see what he says of the Genius of the wood in Arcades, and compare it with this passage.

of this tall wood.] We see by the Manuscript with what judgment Milton corrected. And in this view the publication of it by the learned and ingenious Mr. Birch was very useful. In this line the

Comus.

What chance, good Lady hath bereft you thus?

LADY.

Dim darkness, and this leafy labyrinth.

Comus.

Could that divide you from near-ushering guides?

LADY.

They left me weary on a graffy turf.

280

Comus.

By falshood, or discourtesy, or why?

LADY.

To feek i'th' valley fome cool friendly fpring.

Comus.

And left your fair fide all unguarded, Lady?

LADY.

They were but twain, and purpos'd quick return

Comus.

Manuscript had prospering, which Milton with judgment alter'd to prosperous; for tall wood implies full grown, to which prosperous agrees, but prospering implies it not to be full grown. Warburton.

279.—from near-ushering guides?] He had written at first from their ushering hands; and in the next verse, They left me wearied. The first alteration seems to be better than the last.

282. To feek i' th' valley some cool friendly spring.] Here Mr. Sympson observed with me, that this is a different reason from what she had assign'd before ver. 186.

To bring me berries, or such cooling fruit &c.

They might have left her on both accounts.

290. As smooth as Hebe's their unrazor'd lips.] Virgil Æn. IX.

Ora

Comus.

Perhaps fore-stalling night prevented them.

285

LADY.

How easy my misfortune is to hit!

Comus.

Imports their loss, beside the present need?

LADY.

No less than if I should my Brothers lose.

Comus.

Were they of manly prime, or youthful bloom?

LADY.

As smooth as Hebe's their unrazor'd lips.

290

Comus.

Two fuch I faw, what time the labor'd ox In his loofe traces from the furrow came,

And

Ora puer primâ fignans intonfa juventâ. Richardson.

291. Two fuch I faw, what time the labor'd ox &c] In the Manuscript it is Such two: and the notation of time is in the pastoral manner, as in Virgil. Ecl. II. 66.

Aspice, aratra jugo referent sufpensa juvenci:

and in Horace Od. III. VI. 41.

— fol ubi montium Mutaret umbras, et juga demeret Bobus fatigatis.

The Greeks have a fingle word that expresses the whole very happily, Bedut tempus quo boves fol-vuntur, as in Homer Iliad. XVI.

I 2

293. And

And the swinkt hedger at his supper sat;
I saw them under a green mantling vine
That crawls along the side of you small hill,
Plucking ripe clusters from the tender shoots;
Their port was more than human, as they stood:
I took it for a faëry vision
Of some gay creatures of the element,
That in the colors of the rainbow live,
And play i' th' plighted clouds. I was aw-struck,
And as I past, I worshipt; if those you seek,
It were a journey like the path to Heaven,
To help you find them.

LADY.

Gentle Villager,

What

293. And the swinkt hedger] The swinkt hedger is the same as the labor'd ox, tir'd, fatigu'd. To swink is to work, to labor, as in Spenser's Faery Queen, B. 2. Cant. 7. St. 8.

For which men fwink and fweat inceffantly.

man, as they flood: We have followed the pointing of Milton's two editions in 1645 and 1673, which indeed we generally follow. The edition of 1637 points it otherwise,

Their port was more than human; as they stood, &c.

and this is follow'd by Dr. Dalton. Milton's Manuscript has no pointing here to direct us.

299. Of some gay creatures of the element, In the north of England this term is still made use of for the sky. Thyer.

By using plighted here, instead of the more common word plaited, an unpleasant consonance was avoided—and play i'th' plaited clouds.

Spenser

What readiest way would bring me to that place? 305

Due west it rises from this shrubby point.

LADY.

To find out that, good Shepherd, I suppose, In such a scant allowance of star-light, Would overtask the best land-pilot's art, Without the sure guess of well-practic'd feet.

Comus.

I know each lane, and every alley green,
Dingle, or bushy dell of this wild wood,
And every bosky bourn from side to side,
My daily walks and ancient neighbourhood;
And if your stray-attendence be yet lodg'd,

315 Or

310

Spenser hath plight for plait or plaight. Faery Queen B. 2. Cant. 3. St. 26.

All in a filken Camus lilly white, Purfled upon with many a folded plight:

and again Cant. 6. St. 7. plight is a participle for plaighted or platted,

With gaudy garlands, or fresh flowrets dight
About her neck, or rings of rushes plight. Calton.

304. To help you find them.] In the Manuscript he had written at first—find them out.

310. Without the fure guess of—] He alter'd the Manuscript, but he had written at first

Without fure steerage of

312. Dingle, or bufby dell of this wild wood, &c] It was at first in the Manuscript wide wood. Here Mr. Seward imagins that Milton imitated Fletcher. Faithful Shepherdess. Act 4.

I 3

-and

Or shroud within these limits, I shall know Ere morrow wake, or the low-roosted lark From her thatcht pallat rouse; if otherwise I can conduct you, Lady, to a low But loyal cottage, where you may be safe Till further quest.

LADY.

Shepherd, I take thy word,

And

320

----and fince have crost

All these woods over, ne'er a nook or dell,

Where any little bird or beaft doth dwell,

But I have fought him, ne'er a bending brow

Of any hill, or glade the wind fings through &c.

But here are some words which want explanation. Mr. Peck afferts that there is no such substantive in our language as dingle; but according to Bailey it is a narrow valley between two steep hills, and Mr. Thyer of Manchester says, that the word is very commonly used in that part of the kingdom, and Ben. Johnson has the word dimple in the same sense. Dell is used by Fletcher at the beginning of the Faithful Shepherdess, besides in the passage above quoted,

Nor the shrill pleasing found of merry pipes Under some shady dell:

And by Spenfer in his Shepherd's Calendar, March, speaking of sheep,

Fell headlong into a dell.

It plainly fignifies a steep place of valley, and is much the same a dale. And every besky bourn. Bosk is woody, from the Belgian bosch and the Italian bosco a wood, say Skinner. It is used by Shakespear Tempest. Act 4. Sc. 3.

My bosky acres, and my un fhrubb'd down:

and 1 Hen. IV. Act 5. Sc. 1.

How bloodily the sun begins t

Above you busky [bosky] hill!

Bourn is bound or limit from the French borner, and is thus use by Shakespear. Tempest. Act 2 Sc. 1.

Beurn

And trust thy honest offer'd courtesy,
Which oft is sooner sound in lowly sheds
With smoky rafters, than in tap'stry halls
And courts of princes, where it first was nam'd, 325
And yet is most pretended: In a place
Less warranted than this, or less secure,
I cannot be, that I should fear to change it.
Eye me, blest Providence, and square my trial

To

Bourn, bound of land, tilth, vine-yard, none.

Antony and Cleopatra. Act 1. Sc. 1.

I'll fet a bourn how far to be belov'd.

Hamlet. Act 3. Sc. 2.

That undiscover'd country, from whose bourn

No traveller returns—

And in Lear Dover Cliff is called chalky bourn, Act 4. Sc. 6.

From the dread fummit of this chalky bourn.

316. Or shroud within these limits,]
He had written at first

Within these shroudie limits -

321. Till further quest.] He had added in the Manuscript be made, but afterwards blotted it out,

Till further quest be made.

324. With smoky rafters,] It was

at first And smoky rasters. The sentiment here is the same as in Ariosto's Orlando Furioso, Cant. 14. St. 62. of the original, and 52 of Harrington's translation,

As courtefy of times in fimple bow'rs

Is found as great as in the stately tow'rs.

325. And courts of princes, where it first was nam'd,] This is plainly taken from Spenser, Faery Queen, B. 6. Cant. 1. St. 1.

Of court, it feems, men courtefy do call,

For that it there most useth to abound;

as Mr. Sympson perceiv'd with me.

329. — and square my trial]
The Manuscript had at first

- and fquare this trial:

and at the end of the speech is Exeunt, and at the beginning of I 4

To my proportion'd strength. Sheperd, lead on. 339

The two BROTHERS.

ELDER BROTHER.

Unmussile ye faint Stars, and thou sair Moon, That wont'st to love the traveller's benizon, Stoop thy pale visage through an amber cloud, And disinherit Chaos, that reigns here In double night of darkness and of shades; Or if your influence be quite damm'd up

With

the neat scene, The two brothers enter: and in the Manuscript the two brothers are all along distinguished by 1 Bro. and 2 Bro.

332. That wont's to love the traweller's benizon, Mr. Thyer and Mr. Richardson here saw with me, that there was an allusion to Spenser. Faery Queen, B. 3. Cant. 1. St. 43.

As when fair Cynthia, in darkfome night,

Is in a noyous cloud enveloped, Where she may find the substance thin and light,

Breaks forth her filver beams, and her bright head

Discovers to the world discomfited;

Of the poor traveller that went afray,

With thousand blessings she is he-

333. Stoop thy pale visage through an amber cloud,] Popular or philosophical opinions have their use indifferently in poetry. And which foever it be, that affords the most beautiful image, whether that founded in the truth of things, or in the deceptions of fense, that is always to be preferred. poets have neglected this obvious rule, and have run into two extremes. Those who affect to imitate the Ancients only use the first, and those who affect to show their fuperior knowledge, only the fecond. Warburton.

340. With thy long level d rule.] It was at first in the Manuscript,

With a long levell'd rule -

341. — our star of Arcady, Or Tyrian Cynosure.] Our greater or lesser bear-star. Calisto the daughter of Lycaon king of Arcadia

335

With black usurping mists, some gentle taper,
Though a rush-candle from the wicker hole
Of some clay habitation, visit us
With thy long levell'd rule of streaming light,
And thou shalt be our star of Arcady,
Or Tyrian Cynosure.

2. BROTHER.

Or if our eyes

Be barr'd that happines, might we but hear

The folded flocks penn'd in their watled cotes,

Or

adia was changed into the greater ear called also Helice, and her son Arcas into the lesser, called also sympsura, by observing of which he Tyrians and Sidonians steered their course, as the Grecian mariers did by the other. So Ovid. last. III. 107.

Esse duas Arctos; quarum Cynosura petacur Sidoniis, Helicen Graia carina noteț.

lalerius Flaceus I. 17.

-neque enim in Tyrias Cynofura carinas Certior, aut Graiis Helice fer-

vanda magistris.

he flar of Arcady may be exain'd to fignify the lesser bear, ad so Mr. Peck understands it: at Milton would hardly make use two such different names for the same thing, and distinguish them by the disjunctive or between them. The star of Arcady, like Arcadium sidus, may be a general name for the greater and the lesser bear, as in Seneca, Oedip. 476.

Quasque despectat vertice summo. Sidus Arcadium, geminumque plaustrum:

but the following words or Tyrian Cynosure show evidently that by the former is meant the greater bear, as by the latter is plainly meant the lesser.

344. The folded flocks penn'd in their watled cotes,] Folded flocks makes the other part of the line a mere expletive. Had Milton wrote bleating flocks, what followed had been fine, and it had agreed better with what went before.

Warburton.

Or found of past'ral weed with oaten stops,
Or whistle from the lodge, or village cock
Count the night watches to his feathery dames,
'Twould be some solace yet, some little chearing
In this close dungeon of innumerous boughs.
But O that hapless virgin, our lost Sister,
Where may she wander now, whither betake her
From the chill dew, amongst rude burs and thistles?
Perhaps some cold bank is her bolster now,
Or 'gainst the rugged bark of some broad elm
Leans her unpillow'd head fraught with sad fears.
What if in wild amazement, and affright,
Or, while we speak, within the direful grasp

349. In this close dungeon] So alter'd in the Manuscript from

In this fad dungeon -

350. But O that haples Virgin, &c] Instead of the lines from this to ver. 366. the Manuscript had these following,

But oh that hapless Virgin, our lost Sister,

Where may she wander now, whither betake her

From the chill dew in this dead folitude?

or surrounding wild?

Perhaps fome cold bank is her bolfter now,

01

Or 'gainst the rugged bark of fome broad elm

She leans her thoughtful head musting at our unkindness,

Or lost in wild amazement and affright

So fares, as did for saken Proser

When the big wallowing flakes of pitchy clouds

And darkness wound her in.

1 Bro. Peace, Brother, peace,
I do not think my Sister &c.

These lines were alter'd, and the

Of favage hunger, or of favage heat?

ELDER BROTHER.

Peace, Brother, be not over-exquisite
To cast the fashion of uncertain evils?

For grant they be so, while they rest unknown,
What need a man forestall his date of grief,
And run to meet what he would most avoid?
Or if they be but false alarms of fear,
How bitter is such self-delusion?

I do not think my Sister so to seek,
Or so unprincipled in virtue's book,
And the sweet peace that goodness bosoms ever,
As that the single want of light and noise

(Not

others added afterwards on a feparate scrap of paper.

358. Of savage hunger, or of savage heat? The hunger of savage beasts, or the lust of men as savage as they. This appears evidently from the context to be the sense of the passage; and I should not have mention'd it, if two very ingenious persons had not mistaken it. The allitteration might help perhaps to determin Milton to the choice of this word; and suft would have been too strong an expression for the younger brother, who rather infinuates than openly declares his sears.

359. — be not over-exquisite
To cast the fashion] A metaphor taken from the founder's art.

Warburton.
361. For grant they be fo, while
they rest unknown] This line
obscures the thought, and loads
the expression. It had been better
out, as any one may see by reading the passage without it.

Warburton.

362. — his date of grief,] The Manuscript had at first — the date of grief.

365. ——fuch felf-delusion?] It was at first—this self delusion.

371. Could

(Not being in danger, as I trust she is not)

370

Could stir the constant mood of her calm thoughts,
And put them into mis-becoming plight.

Virtue could see to do what virtue would

By her own radiant light, though sun and moon

Were in the flat sea sunk. And wisdom's felf

375

Oft seeks to sweet retired solitude,

Where with her best nurse contemplation

She plumes her feathers, and lets grow her wings,

That in the various bustle of resort

Were all too russed, and sometimes impair'd.

380

He that has light within his own clear breast

May

The Manuscript had stable, but Milton corrected it to constant mood; for stable gives the idea of rest, when the poet was to give the idea of action or motion, which constant does give. Warburton.

373. Virtue could see to do what wirtue would

By her own radiant light, &c] This noble fentiment was inspired from Spenser, as Mr. Richardson and Mr. Thyer perceived with me. Faery Queen, B. 1. Cant. 1. St. 12.

Virtue gives herself light through darkness for to wade.

Mr. Pope has imitated this thought;

and (as was always his way when he imitated) improved it.

Bear me fome God! oh quickly bear me hence

To wholesome solitude, the nurse of sense:

Where contemplation prunes her ruffled wings,

And the free foul looks down to pity kings.

Mr. Pope, I say, has not only improved the harmony but the sense. In Milton, contemplation is called the nurse; in Pope, more properly solitude: In Milton wisdom is said to prune her wings; in Pope contemplation is said to do it, and with much greater propriety, as she is of a soaring nature, and on that account

May sit i' th' center, and enjoy bright day:
But he that hides a dark soul, and soul thoughts,
Benighted walks under the mid-day sun;
Himself is his own dungeon.

2. BROTHER.

'Tis most true,

385

That musing meditation most affects
The pensive secrecy of desert cell,

Far from the chearful haunt of men and herds,

And fits as fafe as in a fenate house;

For who would rob a hermit of his weeds,

390

His few books, or his beads, or maple dish,

Or

account is called by Milton himself the Cherub Contemplation.

Warburton.

376. Oft feeks to sweet retired folitude,] At first he had written the verse thus,

Oft feeks to folitary fweet retire.

381. He that has light &c] This whole speech is a remarkably fine encomium on the force of virtue: but there is something so vastly striking and astonishing in these last sive lines, that it is simpossible to pass them over without stopping to admire and enjoy them. I don't know any place in the whole circle of his poetical performances, where dignity of sentiment and sublimity of expression are so happily united.

384. Benighted walks &c] Inflead of these two lines the poet had written at first,

Walks in black vapors, though the moontide brand Blaze in the fummer folflice.

Afterwards he blotted them out and made this alteration much for the better.

388.—of men and herds,] It was at first—men or herds.

390. For who would rab &c] These two lines at first stood thus in the Manuscript.

For who would rob a hermit of his beads,

His books, his hairy gown, or maple dish.

400-or

Or do his gray hairs any violence? But beauty, like the fair Hesperian tree Laden with blooming gold, had need the guard Of dragon-watch with uninchanted eye, 395 To fave her bloffoms, and defend her fruit From the rash hand of bold incontinence. You may as well fpread out the unfunn'd heaps Of misers treasure by an out-law's den, And tell me it is fafe, as bid me hope 400 Danger will wink on opportunity, And let a fingle helpless maiden pass Uninjur'd in this wild furrounding wafte. Of night, or loneliness it recks me not; I fear the dread events that dog them both, 405 Lest some ill-greeting touch attempt the person

Of

400. — as bid me hope] The first reading was,
— as bid me think.

403. Uninjur'd in this wild furrounding waste.] The verse was at first,

Uninjur'd in this wast and bideous wild:

and at present it stands in the Manuscript,

Uninjur'd in this wide furrounding waste: and I know not whether wide is not better than wild, which feems to be fufficiently implied in waste.

409. Secure without all doubt, or controverly:

Yet where an equal poife &c] Instead of these lines are the following in the Manuscript.

Secure without all doubt or quefion; no:
I could be willing though now i'th'
dark to try

Of our unowned Sister.

ELDER BROTHER.

I do not, brother,

Infer, as if I thought my fister's state

Secure without all doubt, or controversy:

Yet where an equal poise of hope and fear

Does arbitrate th' event, my nature is

That I incline to hope, rather than fear,

And gladly banish squint suspicion.

My Sister is not so defenseless left

As you imagin; she has a hidden strength

Which you remember not.

2. BROTHER.

What hidden strength,

Unless the strength of Heav'n, if you mean that?

ELDER

410

415

A tough encounter with the shag-

That lurks by hedge or lane of this dead circuit,

To have her by my fide, though I were sure

She might be free from peril where she is.

But where an equal poise of hope and fear &c.

For encounter he had written at first follado, and for hope and fear, hopes and fears.

413.— Jquint fuspicion.] Alluding probably in this epithet to Spenser's description of Suspicion in his Mask of Cupid. Faery Queen, B. 3. Cant. 12. St. 15.

For he was foul, ill-favoured and

Under his eye-brows looking still ascaunce &c. Thyer.

415. As you imagin; &c] This verse is redundant in the Manufcript,

As you imagin, Brother; she has a hidden strength.

421. She

ELDER BROTHER.

I mean that too, but yet a hidden strength,
Which if Heav'n gave it, may be term'd her own:
'Tis chastity, my Brother, chastity:
She that has that, is clad in complete steel,
And like a quiver'd nymph with arrows keen
May trace huge forests, and unharbour'd heaths,
Infamous hills, and sandy perilous wilds,
Where through the sacred rays of chastity,

425

421. She that has that, is clad in complete steel, &c] He has finely improved here upon Horace Od. I. XXII. 1.

Integer vitæ, scelerisque purus

and the phrase of complete steel is borrow'd from Shakespear. Hamlet speaking to the Ghost. Act 1. Sc. 7.

— What may this mean,
That thou, dead coarse, again
in complete steel
Revisits thus the glimpses of the
moon?

And the lines following, before they were corrected, were thus in the Manuscript,

She that has that, is clad in complete steel, And may on every needful accident, Be it not done in pride or wilful tempting, Walk through huge forests, and unharbour'd heaths,

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Infamous hills, and fandy perilous wilds,

Where through the facred awe chastity,

No favage fierce, banditte, or mountaneer

Shall dare to foil her virgin purity.

doubt but Milton in this passage had his eye upon Spenser's Belphæbe, whose character, arms, and manner of life perfectly correspond with this description. What makes it the more certain is, that Spenser intended under that personage to represent the virtue of Chassig. Thus in the introduction to the third book of his Faery Queen, complimenting his virgin sovran Queen Elizabeth, he says

But either Gloriana let her choose, Or in Belphoebe fashioned to be:

No favage fierce, bandite, or mountaneer
Will dare to foil her virgin purity:
Yea there, where very defolation dwells
By grots, and caverns shagg'd with horrid shades,
She may pass on with unblench'd majesty,
Be it not done in pride, or in presumption.
Some say no evil thing that walks by night,
In sog, or fire, by lake, or moorish sen,
Blue meager hag, or stubborn unlaid ghost,

That

In th' one her rule, in th' other her rare chastity. Thyer.
424. Infamous hills,] Expressed from Horace, Od. III. 20.

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Infames scopulos Acroceraunia.

428. Yea there, In the Manuscript it is Yea ev'n where &c.

429. By grots, and caverns shagg'd with horrid shades, This verse Mr. Pope has adopted in his Eloisa to Abelard.

Te grots, and caverns shagg'd with horrid thorn.

430. She may pass on with unblench'd majesty,] So Hamlet peaking of the king, at the conlusion of Act the second,

-I'll observe his looks,
I'll tent him to the quick; if
he but blench,
Iknow my course.— Thyer.

432. Some fay no evil thing that walks by night, &c] There are Vol. II.

feveral such beautiful allusions to the vulgar superstitions in Shakespear; but here Milton had his eye particularly on Fletcher's Faithful Shepherdess, Act 1. He has borrow'd the sentiment, but raised and improved the diction.

Yet I have heard, my mother told it me,

And now I do believe it, if I keep

My virgin flow'r uncropt, pure, chaste, and fair,

No goblin, wood-god, faery, elf, or fiend,

Satyr, or other pow'r that haunts the groves,

Shall hurt my body, or by vain illusion

Draw me to wander after idle fires: &c.

433. — or moorish fen,] The Manuscript has moory fen: and in the next line for meager hag was at first wrinkled hag.

435. That

That breaks his magic chains at corfeu time,
No goblin, or fwart faery of the mine,
Hath hurtful pow'r o'er true virginity.
Do ye believe me yet, or shall I call
Antiquity from the old schools of Greece
To testify the arms of chastity?
Hence had the huntress Dian her dread bow,
Fair silver-shafted queen, for ever chaste,
Wherewith she tam'd the brinded lioness
And spotted mountain pard, but set at nought
The frivolous bolt of Cupid; Gods and men

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435. That breaks his magic chains at Corfeu time,] A laid ighost indeed might be faid to be bound in magic chains, because the popular superstition was that they were laid by the charms of magicians. But this is an unlaid ghost, on which account I suppose the poet wrote mystic chains. Warburton.

436. — fwart facry of the mine,] Swart or fwarthy. See the note on Paradife Lost, I. 684.

Milton, I fancy, took the hint of this beautiful mythological interpretation from a dialogue of Lucian's betwixt Venus and Cupid, where the mother asking her son how, after having attack'd all the

other deities, he came to span Minerva and Diana, Cupid replies that the former look'd fo fiercel at him, and frighten'd him so wit the Gorgon head which she won upon her breast, that he durst no meddle with her ______ nas opa δριμυ, και επι τη τηθης εχει σρισωπ τι φοδερον, εχιδύαις κατακομον, όπ εγω μαλιτα δεδια· μορμολυτίεται η με, και Φευγω όταν ιδω αυτο. p. 8. Ed. Bourdelot — and that to Diana she was always so en ploy'd in hunting, that he cou not catch her —— υδε καταλαί αντην όισης, φευγεσαν αει δια 1 öpwr. Ibid.

Bolt was anciently a very comm term for arrow. Witness the oppose

Fear'd her stern frown, and she was queen o' th' woods.

What was that fnaky-headed Gorgon shield, That wife Minerva wore, unconquer'd virgin, Wherewith she freez'd her foes to congeal'd stone, But rigid looks of chaste austerity, 450 And noble grace that dash'd brute violence With fudden adoration, and blank awe? So dear to Heav'n is faintly chastity, That when a foul is found fincerely fo, A thousand liveried Angels lacky her,

455 Driving

proverb, The fool's bolt is foon fhot.

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448.—unconquer'd virgin,] wrote at first eternal, then unvanquish'd, at last unconquer'd; and with great propriety, for in Greek authors Minerva is often called abapas Dea, and wapter abuns.

452. With Sudden adoration, and blank awe? It was at first,

With fudden adoration of her pureness:

his he alter'd to of bright rays, and then to and blank arve.

453. So dear to Heav'n is faintly chastity, &c] So Spenser, reating how Florimel, in danger of being ravished, was deliver'd by

Proteus, breaks out into a reflection of the same kind. Queen, B. 3. Cant. 8. St. 29.

See how the Heav'ns of volun-

tary grace, And fovereign favor towards chastity,

Do succour send to her distressed

So much high God doth innocence embrace.

454. That when a soul is found fincerely so, It was at first in the Manuscript,

That when it finds a foul fincerely fo.

The alteration makes the fense rather plainer.

K z

461. The

Driving far off each thing of fin and guilt,
And in clear dream, and folemn vision,
Tell her of things that no gross ear can hear,
Till oft converse with heav'nly habitants
Begin to cast a beam on th' outward shape,
The unpolluted temple of the mind,
And turns it by degrees to the soul's essence,
Till all be made immortal: but when lust,
By unchaste looks, loose gestures, and soul talk,
But most by leud and lavish act of fin,

Lets in defilement to the inward parts,
That soul grows clotted by contagion,

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461. The unpolluted temple of the mind,] For this beautiful metaphor he was probably indebted to Scripture. John II. 21. He spake of the temple of bis body. And Shakespear has the same. Tempest, Act 1. Sc. 6.

There's nothing ill can dwell in fuch a temple.

If the ill spirit have so fair an house,

Good things will strive to dwell with't.

462. And turns it by degrees to the foul's effence, This is agreeable to the fystem of the materialists, of which Milton was one.

Warburton.

The same notion of body's working up to Spirit Milton afterwards introduc'd into his Paradife Loft, V. 469. &c. which is there, I think, liable to some objection, as he was entirely at liberty to have chosen a more rational fystem, and as it is also put into the mouth of an Arch Angel. But in this place it fall in so well with the poet's design gives fuch force and strength to thi encomium on chastity, and carrie in it fuch a dignity of fentiment that however repugnant it may be to our philosophical ideas, it canno miss striking and delighting ever virtuous and intelligent reader. Thyer

464. B

Imbodies, and imbrutes, till she quite lose
The divine property of her first being.
Such are those thick and gloomy shadows damp 470
Oft seen in charnel vaults, and sepulchers,
Ling'ring, and sitting by a new made grave,
As loath to leave the body that it lov'd,
And link'd itself by carnal sensuality
To a degenerate and degraded state.

475

2. BROTHER.

How charming is divine philosophy!

Not harsh, and crabbed, as dull fools suppose,

But musical as is Apollo's lute,

And

465. But most by leud and lavish at of sin, In the Manuscript it is And most &c: and instead of leud and lavish he had written at sist,

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4. B

And most by the lascivious act of fin.

467. The foul grows clotted &c] Our author has here improved his poetry by philosophy. These notions of the soul's growing corpoteal by indulging corporeal pleatures, and of its being seen after teath among the tombs and sepulters, as if it still longed after the body, are borrow'd from Plato's Phado. See Plato's Works, Vol. p. 81. and 83. Edit. Henr.

Steph. And when the other Brother replies

How charming is divine philo-

he means the philosophy of Plato, who was distinguished among the Ancients by the name of the divine.

472. Ling'ring, and fitting by a new made grave,] In the Manuscript, and in the edition of 1637, it is

Hovering, and fitting &c.

478. But musical as is Apollo's lute, Milton probably took this comparison from Shakespear, Love's Labor's Lost, Act 4. Sc. 4. K 2

And a perpetual feast of nectar'd sweets, Where no crude surfeit reigns.

ELDER BROTHER.

List, list, I hear

Some far off hallow break the filent air.

2. BROTHER.

Methought so too; what should it be?

ELDER BROTHER.

For certain

Either some one like us night-founder'd here, Or else some neighbour wood-man, or, at worst, Some roving robber calling to his fellows. 485

2. BROTHER.

Heav'n keep my Sister. Again, again, and near; Best draw, and stand upon our guard.

ELDER

tho' there it is apply'd upon another occasion.

— as fweet and mufical As bright Apollo's lute, strung with his hair.

He has fomething of the fame thought again in Paradife Regain'd, I. 479.

Smooth on the tongue discours'd, pleasing to th' ear,

And tuneable as fylvan pipe or fong.

480. — List, list, I hear &c] He had written at first,

—List, list, methought I beard &c: and in the Manuscript is a marginal direction, hallow far off.

485. Some rowing robber calling to his fellows.] The Trinity Manuscript had at first,

Some curl'd man of the sword calling &c:

which alluded to the fashion of the Cour

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But I give come court

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ELDER BROTHER.

I'll hallow;

If he be friendly, he comes well; if not, Defense is a good cause, and Heav'n be for us.

The attendent Spirit, habited like a shepherd.

That hallow I should know, what are you? speak; Come not too near, you fall on iron stakes else. 491

What voice is that? my young Lord? speak again.

2. BROTHER.

O brother, 'tis my father's shepherd, sure.

ELDER BROTHER.

Thyrsis? whose artful strains have oft delay'd

The huddling brook to hear his madrigal,

And

Court Gallants of that time: and what follows continues the allufion.

Had best look to his forehead, here be brambles.

But I suppose he thought it might give offense: and he was not yet come to an open defiance with the court. Warburton.

489. Defense is a good cause, and Heav'n be for us.] This verse was well substituted in the room of that just quoted.

Had best look to his forehead, here be brambles.

And then follows in the Manufcript, He hallows, the guardian Dæmon hallows again, and enters in the habit of a shepherd.

491. — iron stakes] It was at first in the Manuscript, pointed stakes.

494. Thyrsis? whose artful strains &c] This no doubt was intended as a compliment to Mr. Lawes up-K 4

And fweeten'd every muskrose of the dale.

How cam'st thou here, good Swain? hath any ram

Slipt from the fold, or young kid lost his dam,

Or straggling weather the pent flock forsook?

How could'st thou find this dark sequester'd nook?

SPIRIT.

O my lov'd master's heir, and his next joy, 501

I came not here on such a trivial toy

As a stray'd ewe, or to pursue the stealth

Of pilsering wolf; not all the sleecy wealth

That doth enrich these downs, is worth a thought

To this my errand, and the care it brought. 506

But, O my virgin Lady, where is she?

How chance she is not in your company?

ELDER BROTHER.

To tell thee fadly, Shepherd, without blame, Or our neglect, we lost her as we came. 510

SPIRIT.

on his musical compositions; and a very fine one it is, and more genteel than that which he took notice of before, as that was put into his own mouth, but this is spoken by another.

496. — of the dale.] In the Manuscript it was at first

- of the walley.

Swain? &c] In the Manufcript it is good Shepherd: but that agrees not so well with the measure of the verse. And in the next verse the Manuscript had at first Leapt o'er the pen, which was corrected into Slipt from his fold, as it is in the Manuscript, or the fold, as in all the editions.

509. T

SPIRIT.

Ay me unhappy! then my fears are true.

ELDER BROTHER.

What fears, good Thyrsis? Prethee briefly shew.

SPIRIT.

I'll tell ye; 'tis not vain or fabulous,

(Though fo esteem'd by shallow ignorance)

What the sage poets, taught by th' heav'nly Muse,

Story'd of old in high immortal verse,

Of dire chimera's and inchanted iles,

And rifted rocks whose entrance leads to Hell;

For such there be, but unbelief is blind.

Within the navel of this hideous wood,

Immur'd in cypress shades a sorcerer dwells,

Of Bacchus and of Circe born, great Comus,

Deep skill'd in all his mother's witcheries,

And here to every thirsty wanderer

By

509. To tell thee fadly, Shepherd,] Sadly, foberly, feriously, as the word is frequently used by our old authors, and in Paradise Lost, VI. 541. where see the note.

He had written at first good Shepberd: but this was alter'd to good Thyrsis for variety, as he had just before address'd him by the name of Shepherd.

513. I'll tell ye;] In the Manufcript, and edition of 1637 it is, I'll tell ye.

520. Within the navel] That is in the midst, a phrase borrow'd from the Greeks and Latins.

523. Deep skill'd] He had written at first Enur'd.

530. Cha-

By fly enticement gives his baneful cup, 525 With many murmurs mix'd, whose pleasing poison The vifage quite transforms of him that drinks, And the inglorious likeness of a beast Fixes instead, unmolding reason's mintage Charácter'd in the face; this have I learnt 530 Tending my flocks hard by i' th' hilly crofts, That brow this bottom glade, whence night by night He and his monstrous rout are heard to howl Like stabled wolves, or tygers at their prey, Doing abhorred rites to Hecate 535 In their obscured haunts of inmost bowers. Yet have they many baits, and guileful spells, To' inveigle and invite th' unwary fense Of them that pass unweeting by the way.

This

530. Charácter'd in the face;] This word is often pronounced with this accent by our old writers. So Spenser, Faery Queen, B. 3. Cant. 3. St. 14.

And writing strange charácters in the ground.

So Shakespear, Two Gentlemen of Verona, Act 2. Sc. 10.

Who art the table wherein all my thoughts

Are visibly charácter'd and ingrav'd.

And 2 Henry VI. Act. 3. Sc. 4.

Show me one fcar charácter'd on thy skin.

531. — i' th' hilly crofts,] He had written at first i' th' pastur'd lawns, which agrees not so well with what follows.

534. Like stabled wolves, or tigers at their prey,] This comparison in all probability was form'd from what Virgil says of Circe's iland, Æn. VII. 15.

Hinc

This evening late, by then the chewing flocks 540 Had ta'en their supper on the favory herb Of knot-grass dew-besprent, and were in fold, I sat me down to watch upon a bank With ivy canopied, and interwove With flaunting honey-fuckle, and began, 545 Wrapt in a pleasing fit of melancholy, To meditate my rural minstrelfy, Till fancy had her fill, but ere a close The wonted roar was up amidst the woods, And fill'd the air with barbarous dissonance; 550 At which I ceas'd, and liften'd them a while, Till an unusual stop of sudden silence Gave respit to the drousy flighted steeds, That draw the litter of close-curtain'd sleep;

At

Hinc exaudiri gemitus, iræque leonum

-ac formæ magnorum ululare luporum:

Quos hominum ex facie Dea fæva potentibus herbis

Induerat Circe in vultus ac terga ferarum.

This species of grass is mention'd in Shakespear's Midsummer Night's Dream, Act 3. Sc. 7. And dew-besprent is sprinkled with

dew. Spenser's Shepherd's Calendar December,

My head besprent with hoary frost I find.

Fairfax, Cant. 12. St. 101.

His filver locks with dust he foul besprent.

545. With flaunting honey-suckle,]
It was at first spreading or blowing.
553. — the drousy flighted steeds,
That draw the litter of close curtain'd sleep;] So I read drousy-flighted

At last a soft and solemn breathing sound
Rose like a steam of rich distill'd persumes,
And stole upon the air, that even Silence
Was took ere she was ware, and wish'd she might
Deny her nature, and be never more
Still to be so displac'd. I was all ear
And took in strains that might create a soul

Under

flighted according to Milton's Manuscript; and this genuin reading Dr. Dalton has also preserved in Comus. Drousy-frighted is non-sense, and manifestly an error of the press in all the editions. There can be no doubt that in this passage Milton had his eye upon the following description of night in Shakesp. 2 Henry VI. Act 4. Sc. 1.

And now loud howling wolves arouse the jades,

That drag the tragic melancholy night,

Who with their droufy, flow, and flagging wings
Clip dead mens graves —

The idea and the expression of drousy-flighted in the one are plainly copied from their drousy, slow, and flagging wings in the other: and Fletcher in the Faithful Shepherdess has much the same image, Act 4.

Night, do not steal away: I woo thee yet

To hold a hard hand e'er the rufty bit

That guides thy lazy team.

And as Mr. Thyer farther obferves, the epithet also of closecurtain'd fleep was perhaps borrow'd from Shakespear, Macbeth, Act z. Sc. z.

and wicked dreams abuse The curtain'd sleep.

555. At last a soft and solemn breathing sound &c] No doubt but that our poet in these charming lines imitated his savorite Shakespear, Twelsth Night at the beginning.

That strain again, it had a dying fall;

O, it came o'er my ear, like the fweet fouth,

That breathes upon a bank of violets,

Stealing and giving odor.—

Before these two lines were corrected as they are at present, the author had written them thus,

Under the ribs of death: but O ere long
Too well I did perceive it was the voice
Of my most honour'd Lady, your dear Sister.

Amaz'd'I stood, harrow'd with grief and sear, 565

And O poor hapless nightingale thought I,

How sweet thou sing'st, how near the deadly snare!

Then down the lawns I ran with headlong haste,

Through

At last a feweet and solemn breathing found

Rose like a stream of flow distill'd persumes.

557. — that even Silence &c] We fee in these three lines the luxuriancy of a juvenile poet's fancy; there is something more correct and manly in three words upon a like occasion in the Paradise Lost, IV. 604.

Silence was pleas'd ---

But in a young genius there should always be something to lop and prune away. As Cicero says De Orat. II. 21. volo esse in adolescente, unde aliquid amputem. If there is not something redundant in youth, there will be something descient in age.

561. — that might create a foul Under the ribs of death: The general image of creating a foul by harmony is again from Shake-fpear. But the particular one of a foul under the ribs of death, which is extremely grotesque, is

taken from a picture in Alciat's emblems, where a foul in the figure of an infant is represented within the ribs of a skeleton, as in its prison. This curious picture is presented by Quarles. Warburton. That might create a foul, that is, says Mr. Sympson, recreate arayaxer: and Mr. Theobald proposed to read recreate,

And took in strains might recreate a foul:

but I presume they knew not of the allusion just mention'd.

563. Too well I did perceive] In the Manuscript it is

Too well I might perceive -

565. — harrow'd with grief and fear] So in Shakespear, Hamlet, Act 1. Sc. 1. Horatio of the Ghost,

— it barrows me with fear and wonder.

And Sc. 8. the Ghost to Hamlet,

I could a tale unfold, whose lightest word

Would harrow up thy foul.

574. The

Through paths and turnings often trod by day,
Till guided by mine ear I found the place,
Where that damn'd wifard hid in fly difguise
(For so by certain signs I knew) had met
Already, ere my best speed could prevent,
The aidless innocent Lady his wish'd prey,
Who gently ask'd if he had such two,
Supposing him some neighbour villager.
Longer I durst not stay, but soon I guess'd
Ye were the two she meant; with that I sprung
Into swift slight, till I had sound you here,
But further know I not.

2. BROTHER.

O night and shades,

How are ye join'd with Hell in triple knot,

Against th' unarmed weakness of one virgin

Alone, and helpless! Is this the confidence

You gave me, Brother?

ELDER

580

574. The aidless innocent Lady] At first he had written helpless, but alter'd it, that word occurring again within a few lines afterwards.

589. Virtue may be affail'd, but never burt,] Milton seems in this line to allude to the samous answer of the philosopher to a ty-

rant, who threaten'd him wit death, Thou mayest kill me, but the canst not burt me. And it made observed, that not only in this speech, but also in many other of this poem, our author has made great use of the noble and exalted sentiments of the Stoic

ELDER BROTHER.

Yes, and keep it still,

Lean on it safely; not a period

Shall be unsaid for me: against the threats

Of malice or of forcery, or that power

Which erring men call Chance, this I hold firm,

Virtue may be affail'd, but never hurt,

Surpris'd by unjust force, but not inthrall'd; 590

Yea even that which mischief meant most harm,

Shall in the happy trial prove most glory:

But evil on itself shall back recoil,

And mix no more with goodness, when at last

Gather'd like scum, and settled to itself, 595

It shall be in eternal restless change

Self-fed, and felf-confumed: if this fail,

The pillar'd firmament is rottenness,

And earth's base built on stubble. But come let's on.

Against th' opposing will and arm of Heaven 600

May

585

concerning the power of virtue.

Thyer.

This image is wonderfully fine. It is taken from the conjectures of aftronomers concerning the dark foots, which from time to time appear on the furface of the fun's

body, and after a while disappear again, which they suppose to be the scum of that fiery matter, which first breeds it, and then breaks thro' and consumes it. Warburton.

598. The pillar'd firmament] See Paradife Regain'd, IV. 455. and the note there.

605. - or

May never this just sword be lifted up;
But for that damn'd magician, let him be girt
With all the grisly legions that troop
Under the sooty slag of Acheron,
Harpyes and Hydra's, or all the monstrous forms
'Twixt Africa and Ind, I'll find him out,
And force him to restore his purchase back,
Or drag him by the curls to a foul death,
Curs'd as his life.

SPIRIT

605.— or all the monstrous forms] In Milton's Manuscript, and the edition of 1637, it is — or all the monstrous bugs; which word was in more familiar use formerly, and hence bugbear.

607. — to restore his purchase back,] He had written at first

- to release his new-got prey.

608. — to a foul death,

Curs'd as his life.] In the Manufcript, and in the edition of 1637
it is

Down to the hips:

and he has preserved the same image in his Paradise Lost, speaking of Moloch, VI. 361.

Down cloven to the waste, with shatter'd arms

And uncouth plain fled bellowing: and no wonder he was led to it by his favorite romances, and his favorite plays. Johnson has the same image in the Fox, Act 3. Sc. 8.

— O that his well driv'n fword Had been so covetous to have cleft me down Unto the navel."

And Shakespear in Macbeth, Act Sc. 2.

Till he unseam'd him from the name to th' chops.

I know Mr. Warburton reads her

and supports it very ingeniously but if any alteration was necessary. I should rather read

Till he unseam'd him from the chops to th' nave.

Nay Shakespear carries it so fa as to make Coriolanus cleave men down

SPIRIT.

Alas! good ventrous Youth,

I love thy courage yet, and bold emprife;

But here thy fword can do thee little stead;

Far other arms, and other weapons must

Be those that quell the might of hellish charms:

He with his bare wand can unthred thy joints,

And crumble all thy sinews.

ELDER

lown from head to foot. Coriolaus, Act 2. Sc. 6.

-his fword, (death's stamp)
Where it did mark, it took from
face to foot.

ut notwith standing these instances, believe every reader will agree at Milton alter'd the passage such for the better in the edition s 1645.

Or drag him by the curls to a foul death, Curs'd as his life.

610. — and bold emprise; See te same, Paradise Lost, XI. 642. penser uses the word, Faery Queen, 2. Cant. 3. St. 35.

whose warlike name
Is far renown'd through many a
bold emprise.

nd Fairfax, Cant. 2. St. 77.

If you achieve renown by this emprise.

611. But here thy fword can do thee little flead; &c] Virgil Æn. II. 521.

Non tali auxilio, nec defensoribus istis Tempus eget:

See Æn. VI. 290. Tasso, Cant. 15., St. 49. Richardson.
Before the poet had corrected this line, he had written,

But here thy fteel can do thee fmall awail.

614. He with his bare wand can unthred thy joints,

And crumble all thy finews.] He had written at first,

He with his bare wand can unquilt thy joints,
And crumble every finew.

L

623. He

ELDER BROTHER.

Why prethee, Shepherd, How durst thou then thyself approach so near, As to make this relation?

SPIRIT.

Care and utmost shifts

How to secure the Lady from surprisal,

Brought to my mind a certain shepherd lad,

Of small regard to see to, yet well skill'd 620

In every virtuous plant and healing herb,

That spreads her verdant leaf to th' morning ray:

623. He low'd me well, &c] I cannot help thinking that Milton defign'd here a compliment to his schoolfellow and friend Charles Deodati, who was bred to the study of physic, and had an exceeding love for our author,

Pectus amans nostri, tamque fidele caput,

Eleg. prim. ad Deodatum.

and used to hear him repeat his verses,

Te quoque pressa manent patriis meditata cicutis,

Tu mihi cui recitem judicis

Tu mihi, cui recitem, judicis instar eris.

Eleg. fext. ad Deodatum.

and fometimes explain'd to him the

Tu mihi percurres medicos, tus gramina, fuccos, Helleborumque, humilesque cro

cos foliumque hyacinthi, Quafque habet ista palus herbas artesque medentûm.

Epitaph. Damonis

615

He

627. — of a thousand names, It was at first

- Of a thousand bues.

632. But in another country, as faid,

Bore a bright golden flow'r, be not in this foil:

Unknown, and like efteem'd, &c So these verses are read in Milton own Manuscript, and in all his ed tions. For like efteem'd we have Mr. Fenton's edition little efteem'

He lov'd me well, and oft would beg me fing,
Which when I did, he on the tender grass
Would sit, and hearken ev'n to extasy,
And in requital ope his leathern scrip,
And show me simples of a thousand names,
Telling their strange and vigorous faculties:
Amongst the rest a small unsightly root,
But of divine effect, he cull'd me out;
The leaf was darkish, and had prickles on it,
But in another country, as he said,
Bore a bright golden flow'r, but not in this soil:

Unknown

nd Mr. Warburton proposes to ead light esteem'd: and Mr. Sevard in note 25 upon the Faithful hepherdess has very ingeniously esorm'd the whole passage thus,

But in another country, as he faid,

Bore a bright golden flow'r, but in this foil

Unknown and light esteem'd.

he middle verse indeed hath a reundant syllable; and before I had en or heard of Mr. Seward's mendation, I had proposed either pleave out the monosyllable not,

Bore a bright golden flow'r, but in this foil

Unknown and like esteem'd;

to leave out the monofyllable

but, to avoid its recurring in two lines together,

But in another country, as he faid,

Bore a bright golden flow'r, not in this foil:

Unknown, and like efteem'd, &c.

But then on the other hand it must be said, that such redundant or hypercatalectic verses sometimes occur in Milton. We had one a little before, ver. 605.

Harpyes, and Hydra's, or all the monstrous forms.

And for like efteem'd I think it may be defended without any alteration. Unknown and like esteem'd, that is Unknown and unesteem'd. Unknown and esteem'd accordingly.

L 2 635.—clouted

Unknown, and like esteem'd, and the dull swain
Treads on it daily with his clouted shoon;
And yet more med'cinal is it than that Moly
That Hermes once to wise Ulysses gave;
He call'd it Hæmony, and gave it me,
And bad me keep it as of sovran use
'Gainst all inchantments, mildew, blast, or damp,

635.—clouted shoon; So Shake-spear, 2 Henry VI. Act 4. Sc. 3. Cade speaks,

We will not leave one lord, one gentleman; Spare none, but such as go in clouted shoon.

636. And yet more med'cinal is it &c] At first he had thus written these two lines,

And yet more med'cinal than that ancient Moly
Which Mercury to wife Ulysses gave.

Our author hath formed the plan of this poem very much upon the episode of Circe in the Odyssey; and here he himself plainly points out the parallel between them. The characters of Circe and her son Comus very much resemble each other. They have both of them a potent wand and inchanting cup, and the effects of both are much the same: and they are both to be opposed in the same manner with sorce and violence. Mercury

bids Ulyffes to rush upon Circle with his drawn sword as he would kill her. Odyss. X. 294.

Δη τοτε ζυ ξιφο οξυ ερυσσαμείο σταρα μηρε Κιρκη επαϊξαι, ώςε κλαμείαι μετεπι

and the attendent Spirit exhorts the two Brothers to affault Comus in the fame manner,

— with dauntless hardihood, And blandish'd blade rush of him &c.

And they are both overcome in the fame manner, Circe by the virtue of the herb Moly which Mercur gave to Ulysses, and Comus by the virtues of Hæmony which the attendent Spirit gives to the twe Brothers. But the parallel hold no farther. Our author varied her from his original with great judgment. The Lady is released in much more commander and mode manner than the companions to Ulysses.

Or ghastly furies apparition.

I purs'd it up, but little reck'ning made,

Till now that this extremity compell'd:

But now I find it true; for by this means

I knew the foul inchanter though disguis'd

Enter'd the very lime-twigs of his spells,

And yet came off: if you have this about you,

(As

645

638. He call'd it Hæmony, &c] I conceive this to be neither the Anemone nor the Hemionion described by Pliny, tho' their names are femething alike: and it is in vain to inquire what it is; I take it to be (like the Moly to which it is compar'd) a plant that grows only in poetical ground. It cannot be the Hemionion particularly, because Pliny fays that this bears flower. - Hemionion vocant, spargentem juncos tenues, folia parva, asperis locis nascentem, austero sapore, nunquam florentem. Lib. 25. Sect. 20. nec caulem, nec florem, nec semen habet. Id. Lib. 27. Sect. 17. And yet Mr. Thyer imagins it to be the same, and what in English we call Spleenwort: and if his conjecture be admitted, his subsequent reasoning s very ingenious. It is no unufual thing, fays he, to find in the old writers upon the nature of herbs, this virtue attributed to certain plants; but I can meet with no authority for Milton's imputing it

old

nei

to Hamony or Spleenwort. Perhaps it may be thought refining too much to conjecture, that he meant to hint, that, as this root was esteemed a sovran remedy against the spleen, it must consequently be a preservative against inchantments, apparitions, &c, which are generally nothing else but the sickly fancies and imaginations of vaporish and splenetic complexions.

647. — if you have this about you, &c] In the Manuscript the following lines were thus written at first, and afterwards corrected.

(As I will give you as we go [or on the way]) you may

Boldly assault the necromantic hall; Where if he be, with sudden violence

And brandish'd blades rush on him, break his glass,

And pour the luscious potion on the ground,

And seise his wand.

L 3

651. - break

(As I will give you when we go) you may
Boldly affault the necromancer's hall;
Where if he, with dauntless hardihood,
And brandish'd blade rush on him, break his glass,
And shed the luscious liquor on the ground,
But seise his wand; though he and his curs'd crew
Fierce sign of battel make, and menace high,
Or like the sons of Vulcan vomit smoke,

Yet will they soon retire, if he but shrink.

ELDER BROTHER.

Thyrsis, lead on apace, I'll follow thee, And some good Angel bear a shield before us.

The scene changes to a stately palace, set out with all manner of deliciousness: soft music, tables spread with all dainties. Comus appears with his rabble, and the Lady set in an inchanted chair, to whom

651. — break his glass,
And shed the luscious liquor on the
ground,

But seise his wand; This is in imitation of Spenser, Faery Queen, B. 2. Cant. 12. St. 49. where Sir Guyon serves Pleasure's porter in the same manner.

But he his idle courtefy defy'd, And overthrew his bowl disdainfully, And broke his staff with which he charmed semblants sly.

In the Manuscript it is I follow thee, &c] In the Manuscript it is I follow thee, and the next line was at first,

And good Heav'n cast his best regard upon us.

And then in the Manuscript the stage direction is as follows. The scene changes to a stately palace set out with all manner of deliciousness, tables

whom he offers his glass, which she puts by, and goes about to rise.

Comus.

Nay, Lady, sit; if I but wave this wand,
Your nerves are all chain'd up in alabaster,
And you a statue, or as Daphne was
Root-bound, that sled Apollo.

LADY.

Fool, do not boast,
Thou canst not touch the freedom of my mind
With all thy charms although this corporal rind
Thou hast immanacl'd, while Heav'n sees good. 665

Comus.

Why are you vext, Lady? why do you frown? Here dwell no frowns, nor anger; from these gates Sorrow slies far: See here be all the pleasures

That

tables spread with all dainties. Comus is discover'd with his rabble: and the Lady set in an inchanted chair. She offers to rise.

661. And you a statue, &c] In the Manuscript it was at first,

And you a statue fixt, as Daphne was

Root-bound, that fled Apollo.

662. — Fool, do not boast,] He had written thus at first,

Fool, shou art over-proud, do not boaft.

And this whole speech of the Lady, and the first line of the next speech of Comus were added in the margin; for before, the first speech of Comus was continued thus,

Root-bound, that fled Apollo.
Why do you frown? &c.
668. — See here be all the pleafures

L 4 That

That fancy can beget on youthful thoughts,
When the fresh blood grows lively, and returns
Brisk as the April buds in primrose-season.
And first behold this cordial julep here,
That slames, and dances in his crystal bounds,
With spirits of balm, and fragrant syrups mix'd.
Not that Nepenthes, which the wife of Thone 675
In

That fancy can beget on youthful thoughts, &c] This is a thought of Shakespear's, but vastly improved by our poet in the manner of expressing it. Romeo and Juliet, Act 1. Sc. 3.

Such comfort as do lufty young men feel,

When well-apparel'd April on the heel

Of limping winter treads.

Thyer

bis crystal bounds, This is an allusion to Prov. XXIII. 31. Look not thou upon the wine when it is red, when it giveth his color in the cup, when it moveth itself aright; as well as another passage that we noted in Samson Agonistes.

This Nepenthes is first mention'd and described by Homer, and we must fetch our account of it from the original author. Odyss. IV. 219.

Ειθ' αυτ' αλλ' ενοησ' Ελειη Δίος εχγεγαυια.

Αυτικά αρ΄ εις οινου βαλε φαρμακον, ενθεν επινον,

Νηπενθες τ' αχολονίε, κακων επιλη.

Ος το καταβροξείεν, επην κρητης μιγείη,

Ουκ αυ εφημεςι γε βαλοι κατα δακρυ σαρείων,

Ουδ' ει δι κατατεθιαιη μητηρ τε σα-

Ουδ΄ ει δι σεοπαεοιθεν αδελφιον, η Φιλου ύιον,

Χαλκω δηίοωεν, ὁ δ' οφθαμοισιν όρωτο. Τοια Διώ θυγατηρ εχε φαρμακα

Εσθλα, τα δι Πολεδαμνα σορει Θων Θ σας ακοιτις,

Aiyumlin

untiosila,

Mean time with genial joy to warm the foul,

Bright Helen mix'd a mirthinspiring bowl:

Temper'd with drugs of forreign use t' affuage

The boiling bosom of tumultuous rage; n Egypt gave to Jove-born Helena,
s of such pow'r to stir up joy as this,
so life so friendly, or so cool to thirst.
Why should you be so cruel to yourself,
and to those dainty limbs which Nature lent
sor gentle usage, and soft delicacy?
But you invert the covenants of her trust,

And

680

To clear the cloudy front of wrinkled care,

And dry the tearful fluces of

despair:
Charm'd with that virtuous draught, th' exalted mind

All fense of woe delivers to the wind.

Tho' on the blazing pile his parent lay,

Or a lov'd brother groan'd his life away,

Or darling fon oppress'd by ruffian force

Fell breathless at his feet, a mangled corfe,

From morn to eve, impassive and serene,

The man intranc'd would view the deathful scene,

These drugs, so friendly to the joys of life,

Bright Helen learn'd from Thone's imperial wife,

Who sway'd the scepter, where prolific Nile &c. Fenton.

otwithstanding the length of this otation, I cannot forbear citing

Spenser's description of this cordial, and the moral improvement that he has made of it. Faery Queen, B. 4. Cant. 3. St. 43.

Nepenthe is a drink of fovreign grace,

Devised by the Gods, for to affuage

Heart's grief and bitter gall away to chace,

Which stirs up anguish and contentious rage:

Instead thereof sweet peace and quiet age

It doth establish in the troubled mind.

Few men, but fuch as fober are and fage,

Are by the Gods to drink thereof affign'd;

But fuch as drink, eternal happiness do find.

679. Why should you &c] Instead of the nine following lines, which were added afterwards in the Manuscript, there was only this at first,

Poor Lady thou hast need of some refreshing

That hast been tir'd all day &c.

689. - but

And harshly deal like an ill borrower
With that which you receiv'd on other terms,
Scorning the unexempt condition
By which all mortal frailty must subsist,
Refreshment after toil, ease after pain,
That have been tir'd all day without repast,
And timely rest have wanted; but fair Virgin,
This will restore all soon.

LADY.

'Twill not, false traitor,

Twill not restore truth and honesty

That thou hast banish'd from thy tongue with lies.

Was this the cottage, and the safe abode

Thou toldst me of? What grim aspects are these,

These ugly-headed monsters? Mercy guard me! 69.

Hence with thy brew'd inchantments, foul deceiver;

689.—but fair virgin,] It was at first — here fair virgin.

In Milton's Manuscript, and in his editions it is ougly or oughly, which is only an old way of writing ugly, as appears from several places in Sir Philip Sidney's Arcadia, and from Shakespear's Sonnets in the edition of the year 1609: and care must be taken that the word be not

mistaken, as some have mistake it, for owly-headed, Comus's trai being headed like sundry sorts wild beasts.

698. — and base forgery?] I the Manuscript forgeries.

But such as are good men can give good things,] this noble fer timent Milton has borrow'd from Euripides. Medea, ver. 618.

685

Hal

Hast thou betray'd my credulous innocence
With visor'd falshood, and base forgery?
Ind would'st thou seek again to trap me here
With liquorish baits sit to insnare a brute?

Were it a draft for Juno when she banquets,
would not taste thy treasonous offer; none
But such as are good men can give good things,
And that which is not good, is not delicious
To a well-govern'd and wise appetite.

705

Comus.

O foolishness of men! that lend their ears
to those budge doctors of the Stoic fur,
and fetch their precepts from the Cynic tub,
raising the lean and sallow Abstinence.
Wherefore did Nature pour her bounties forth, 710
With such a full and unwithdrawing hand,

Covering

Kans yap and Swp' ornow snexus

707. To those budge doctors of the
Stoic fur, The Trinity Mascript had at first Stoick gown,
hich is better; for budge signis furr'd: but I suppose by Stoic
r Milton intended to explain the
her obsolete word, tho' ne fell
on a very inaccurate way of
ing it.

Warburton.

710. Wherefore did Nature pour her bounties forth,
With such a full and unwithdrawing hand,]
Silius Italicus. XV. 55.

Quantas ipse Deus lætos generavit in usus
Res homini, plenaque dedit bona gaudia dextra? Richardson.

712. Covering

Covering the earth with odors, fruits, and flocks, Thronging the feas with spawn innumerable, But all to please, and sate the curious taste? And fet to work millions of spinning worms, That in their green shops weave the smooth-hair'd fill To deck her fons, and that no corner might Be vacant of her plenty, in her own loins She hutcht th' all-worshipt ore, and precious gems To store her children with: if all the world 720 Should in a pet of temp'rance feed on pulse, Drink the clear stream, and nothing wear but frieze Th' all giver would be' unthank'd, would be unprais'd . Not half his riches known, and yet despis'd, And we should serve him as a grudging master, 72 As a penurious niggard of his wealth,

An

712. Covering the earth &c]
These verses were thus at first in the
Manuscript,

Covering the earth with odors, and with fruits,

Cramming the feas with fpawn innumerable,

The fields with cattel, and the air with forul &c.

717. To deck her sons,] So he had written at first, then alter'd it to adorn, and afterwards to deck again.

719. She hutcht,] That is, of

721. — feed on pulse,] So i was at first, then fetches: but I suppose the alliteration of f's offended, and then he restor'd pulse again

727. And live like Nature's be fards, not her fons,] In the Manuscript it was at first,

Living as Nature's bastards, no her sons,

which latter is an expression take from Heb. XII. 8. then are ye ba stards, and not sons.

730. - dar

And live like Nature's bastards, not her sons,
Who would be quite surcharg'd with her own weight,
And strangled with her waste fertility,

Th' earth cumber'd, and the wing'd air darkt with plumes, 730

The herds would over-multitude their lords,

The sea o'erfraught would swell, and th' unsought diamonds

Would so emblaze the forehead of the deep,
And so bestud with stars, that they below
Would grow inur'd to light, and come at last
To gaze upon the sun with shameless brows.
List Lady, be not coy, and be not cosen'd
With that same vaunted name Virginity.
Beauty is Nature's coin, must not be horded,

But

730. — darkt with plumes]
The image taken from what the
Ancients faid of the air of the norhern ilands, that it was clogg'd
and darken'd with feathers.

Warburton.

732. The sea o'erfraught &c]
Mr. Warburton remarks, and I
gree with him, that this and the
sour following lines are exceeding
childish: and they were thus writen at first,

The sea o'erfraught would heave

Above the shore, and th' unfought diamonds

Would fo bestud the center with their star-light,

And so imblaze the forehead of the deep,

Were they not taken thence, that they below

Would grow inur'd to day, and come at last &c.

737. — and be not cosen'd] In the Manuscript

- nor be not cosen'd.

743. If

But must be current, and the good thereof
Consists in mutual and partaken bliss,
Unsavory in th' enjoyment of itself;
If you let slip time, like a neglected rose
It withers on the stalk with languish'd head.
Beauty is nature's brag, and must be shown
In courts, in feasts, and high solemnities,
Where most may wonder at the workmanship;
It is for homely features to keep home,
They had their name thence; coarse complexions
And cheeks of sorry grain will serve to ply

743. If you let slip time, like a neglected rose

It withers on the falk with languish'd head.] It was at first,

It withers on the stalk, and fades away.

Here Mr. Thyer concurr'd with me in observing, that Milton had probably in view a most beautiful comparison of the same kind in Tasso, Cant. 16. St. 14 and 15. which Spenfer has litterally translated, B. 2. Cant. 12. St. 74 and 75. the application and concluding lines of which are these,

Gather therefore the rofe, whilft yet is prime,

For foon comes age, that will her pride deflower;

Gather the rose of love, whilst yet is time,

Whilst loving thou may'st loved be with equal crime:

O gather then the rose, while time thou hast,

Short is the day, done when i fcant began,

Gather the rose of love, while yet thou may'st

Loving, be lov'd; embracing, be embrac'd.

And Shakespear to the same purpose in Venus and Adonis,

Make use of time, let no advantage slip,

Beauty within itself would not be wasted.

Fair flow'rs that are not gather'd in their prime,

Rot and confume themselves is little time.

748. I

The

The fampler, and to teafe the huswife's wool.

What need a vermeil-tinctur'd lip for that,

ove-darting eyes, or treffes like the morn?

There was another meaning in these gifts,

Think what, and be advis'd, you are but young yet.

L A D Y.

I had not thought to have unlockt my lips
In this unhallow'd air, but that this jugler
Would think to charm my judgment, as mine eyes,
Obtruding false rules prankt in reason's garb.
Thate when vice can bolt her arguments,

And

748. It is for homely features to keep home, The fame turn and anner of expression is in the Two entlemen of Verona, at the benining;

Home-keeping youth have ever homely wits.

749. — coarse complexions] It as at first coarse beetle brows.
751. The sampler, and to tease &c] the Manuscript it is

The fample, or to tease the huf-wise's wooll.

he word tease is commonly used a metaphorical sense, but here chave it in its proper and original signification, carpere, wellere. te Skinner, Junius, &c.

755. Think what, and be advis'd, you are but young yet.] He had nitten at first,

Think what, and look upon this cordial julep,

and then follow'd the verses which are inserted from ver. 672 to 705.

756. I had not thought &c] The fix following lines are spoken aside. Sympson.

759. — prankt in reason's garb.] Dressed, clad. So Shakespear.

your high felf,
The gracious mark o' th' land,
you have obscur'd
With a swain's wearing, and me,
poor lowly maid,
Most Goddes-like prankt up.
Winter's Tale. Peck.

760. I hate when wice can bolt her arguments,] That is, fift. So Chaucer,

But

And virtue has no tongue to check her pride, Impostor, do not charge most innocent Nature, As if she would her children should be riotous With her abundance; she good cateress Means her provision only to the good, 76 That live according to her fober laws And holy dictate of spare temperance: If every just man, that now pines for want, Had but a moderate and befeeming share Of that which lewdly-pamper'd luxury Now heaps upon some few with vast excess, Nature's full bleffings would be well dispens'd In unsuperfluous even proportion, And she no whit incumber'd with her store, And then the giver would be better thank'd, 775 His praise due paid; for swinish gluttony Ne'er looks to Heav'n amidst his gorgeous feast, But with befotted base ingratitude

Crams

But I ne cannot boulte it to the brenne. Warburton.

I rather understand it, to dart, to shoot: as we had before Cupid's bolt, ver. 445. and we read in Chaucer, Miller's Tale, ver. 156.

Long as a mast, and upright as bolt:

and according to the proverb, a fool's bolt is soon shot, and Junius derives the word from the Greek βαλλω jacio.

779 . — Shall

Crams, and blasphemes his feeder. Shall I go on? Or have I said enough? To him that dares Arm his profane tongue with contemptuous words Against the sun-clad pow'r of Chastity, Fain would I fomething fay, yet to what end? Thou hast nor ear, nor soul to apprehend The fublime notion, and high mystery, 785 That must be utter'd to unfold the sage And serious doctrin of Virginity, And thou art worthy that thou shouldst not know More happiness than this thy present lot. Enjoy your dear wit, and gay rhetoric, 790 That hath fo well been taught her dazling fence, Thou art not fit to hear thyself convinc'd; let should I try, the uncontrolled worth If this pure cause would kindle my rapt spirits To fuch a flame of facred vehemence, 795 That dumb things would be mov'd to fympathize,

And

779. — Shall I go on?] From nee to ver. 806. in Comus's eeth, that is twenty-feven verses enot in the Manuscript, but were ded afterwards.

785. The fublime notion, and high mystery, &c] That Milton's Vol. II.

notions about love and chastity
were extremely refin'd and delicate, not only appears from this
poem, but also from many paffages in his prose-works, particularly in the Apology for Smectymnuus, where he is defending himM felf

And the brute earth would lend her nerves, and shake.

Till all thy magic structures rear'd so high, Were shatter'd into heaps o'er thy false head.

COMUS.

She fables not, I feel that I do fear 800 Her words fet off by some superior power; And though not mortal, yet a cold shudd'ring dew Dips me all o'er, as when the wrath of Jove Speaks thunder, and the chains of Erebus To some of Saturn's crew. I must dissemble And try her yet more strongly. Come, no more, This is mere moral babble, and direct Against the canon laws of our foundation; I must not suffer this, yet 'tis but the lees And fettling of a melancholy blood: 810 But this will cure all strait, one sip of this

felf against the charge of lewdness, which his adversaries had very unjuftly laid against him. Thyer.

800. She fables not, &c] These fix lines too are aside, but I would point the first thus. She fables not, I feel that; that is I feel that she does not fable &c. Sympson.

807. This is mere moral babble,

&c] These lines were thus at his in the Manuscript.

This is mere moral stuff, the ve lees And fettlings of a melanchol

blood:

But this will cure all strait, &

814. What, have you let the fa inchanter scape?] Before th

Wil

Will bathe the drooping spirits in delight eyond the bliss of dreams. Be wise, and taste.—

he Brothers rush in with swords drawn, wrest his glass out of his hand, and break it against the ground; his rout make sign of resistance, but are all driven in: The attendent Spirit comes in.

SPIRIT.

What, have you let the false inchanter scape?

ye mistook, ye should have snatcht his wand 815 and bound him fast; without his rod revers'd, and backward mutters of dissevering power,

We cannot free the Lady that sits here a stony fetters six'd, and motionless:

let stay, be not disturb'd; now I bethink me, 820 me other means I have which may be us'd,

Which once of Melibœus old I learnt,

The

the the stage-direction is in the muscript as follows. The Brows rush in, strike his glass down; shapes make as though they would st, but are all driven in. Dæmon us with them. And the verse sthus at first,

What have you let the false inchanter pass? 816.—without his rod revers'd,]
It was at first

-without his art revers'd.

818.—The Lady that sits here] In the Manuscript it was at first that remains, and is that here sits.

821. Some other means I have which &c] He had written at first There is another way that &c.

M 2 823. The

The soothest shepherd that e'er pip'd on plains.

There is a gentle nymph not far from hence,

That with moist curb sways the smooth Seven
stream,

Sabrina is her name, a virgin pure;
Whilome she was the daughter of Locrine,
That had the scepter from his father Brute.
She guiltless damsel slying the mad pursuit
Of her enraged stepdame Guendolen,
Commended her fair innocence to the flood,
That stay'd her slight with his cross-slowing course.

Th

823. The foothest The truest, faithfullest. Sooth is truth. In footh is indeed. Sooth-fayer one that fore-tells the truth, divinus, veridicus. And therefore what this foothest shepherd teaches may be depended upon.

826. Sabrina is her name, a virgin pure; In the Manuscript it was at first a virgin Goddess, then a virgin chaste, and at last a virgin pure. Locrine, king of the Britons, married Guendolen the daughter of Corineus, Duke of Cornwal: but in secret for fear of Corineus, he loved Estrildis, a fair captive whom he had taken in a battle with Humber king of the Huns, and had by her a daughter equally fair, whose name was Sabra. But when once his fear was

off by the death of Corineus, n content with secret enjoymen divorcing Guendolen, he mak Estrildis now his queen. Gue dolen all in a rage departs in Cornwal—and gathering an arm of her father's friends and fubject gives battle to her husband by t river Sture; wherein Locrine h with an arrow ends his life. B not fo ends the fury of Guendole for Estrildis and her daughter s bra she throws into a river; a to leave a monument of reveng proclames that the stream thenceforth call'd after the dar fel's name, which by length time is changed now to Sabrina This is the account giv Sewern. by Milton himself in the first bo of his History of England; b

he water nymphs that in the bottom play'd,

leld up their pearled wrists and took her in,

earing her strait to aged Nereus hall,

835

Tho piteous of her woes, rear'd her lank head,

nd gave her to his daughters to imbathe

nectar'd lavers strow'd with asphodil,

nd through the porch and inlet of each sense

ropt in ambrosial oils till she reviv'd,

ade Goddess of the river; still she retains

ler maiden gentleness, and oft at eve

Vifits

e he takes a liberty very allowe to poets (as Mr. Thyer exffes it) and varies the original
ry of this event, in order to
hen the character of Sabrina,
om he is about to introduce as
patroness and protector of chay. It would perhaps be agreee to the reader to see Spenser's
ount of the same event, and he
y find it in the Faery Queen,
2. Cant. 10. St. 17, 18, 19.

But the fad virgin innocent of all,

Adown the rolling river she did pour,

Which of her name now Severn men do call:

Such was the end that to disloyal love did fall.

829. She guiltless damsel] We prefer the reading of the Manuscript and the editions of 1637 and 1645: that of 1673 has The guiltless damsel &c. which is followed by some others.

831. — to the flood,] So he wrote at first, and then to the stream, and then to the flood again; and rightly as stream is the last word of a verse a little before and a little after.

834. Held up their pearled wrists &c] In the Manuscript these verses were thus at first,

Held up their white wrists to re-

And bore her strait to aged Nereus hall.

839. And through the porch and inlet of each sense. The same M 3 metaphor

Visits the herds along the twilight meadows, Helping all urchin blafts, and ill-fuch figns That the shrewd medling elfe delights to make, Which she with precious vial'd liquors heals. For which the shepherds at their festivals Carol her goodness loud in rustic lays, And throw fweet garlands wreaths into her stream Of pancies, pinks, and gaudy daffadils. And, as the old swain said, she can unlock The clasping charm, and thaw the numming spell, If she be right invok'd in warbled song, For maidenhood she loves, and will be swift To aid a virgin, fuch as was herself, In hard-befetting need; this will I try,

metaphor in Shakespear. Hamlet, Act 1. Sc. 8.

And in the porches of mine ears did pour &c.

846. That the shrewd medling else &c] That is Puck or Robin Goodfellow, whose character and qualifications are de-fcribed in Shakespear's Midsummer-Night's Dream. Act 2. Delights to make, at first he had written to leave; and in the Manuscript is the following verse,

And often takes our cattle wil strange pinches, Which she with precious &c.

849. — in rustic lays, Right alter'd from lively or lovely lays. 851. Of pancies, pinks, and gau daffadils.] This line was at hi

Of pancies, and of bonny daff

853. The clasping charm, &c]

Each clasping charm, and ha holding spell.

first the verse was thus,

8:6.

An

And add the pow'r of some adjuring verse.

SONG.

Sabrina fair,

Listen where thou art sitting
Under the glassy, cool, translucent wave,
In twisted braids of lillies knitting
The loose train of thy amber-dropping hair;
Listen for dear honor's sake,
Goddess of the silver lake.
Listen and save.

865

860

Listen and appear to us In name of great Oceanus,

By

856. To aid a wirgin, fuch as was herfelf,] Alluding perhaps to the Danaid's invocation of Pallas, wherein they use the same argument, ver. 155.

Αδμητας αδμητα Ρυσι Φ. γενεσθω.

e. virgo virginem liberet. Vid. cholia in locum. Thyer.

857. In hard-besetting need; It was at first, In honor'd virtue's cause; and this was alter'd in the Manufript to In hard distressed need.

Before these verses there is wrote in the Manuscript, to be faid.—
The attendent Spirit sirst invok'd Sabrina in warbled song; and now he adds the power of some adjuring werse, both which he said he would try: and in the reading of this adjuration by the sea-deities it will be curious to observe how the poet has distinguish'd them by the epithets and attributes which are peculiarly assign'd to each of them in the best classic authors. Great Oceanus, so in Hesiod Theog. 21.

M 4 Oreans

By th' earth-shaking Neptune's mace, And Tethys grave majestic pace,

870

By

Reservo TE MIYAV. Neptune and his mace or trident are very well known, and th' earth-shaking is the translation of that common Greek epithet evocixous, or evocovyais. Tethys, the wife of Oceanus, and mother of the Gods, may well be supposed to have a grave majestic pace;

Ωχέανου τε θεων γενεσιν, και μητερα Τηθυν,

Hom. Iliad. XIV. 201.

and Hesiod calls her the venerable Tethys, worna Tnove. Theog. 368. By hoary Nereus wrinkled look, and he had call'd him before ver. 835. aged Nereus; and so he is call'd in all the poets, as in Virgil. Georg. IV. 392. Grandævus Nereus. Hesiod assigns the reason, Theog. 233.

Νηριατ' αψευδια και αληθια γεινατο Ποιλο.

Πρεσδυτατον σαιδων αυταρ καλευσι

Оприя индертия те на нито, чове Дериясый

Ληθεται, αλλα δικαια και ηπια δηιεα οιδεη.

Nereum autem alienum à mendacio & veracem genuit Pontus,

Maximum natu filiorum : fed vocant fenem,

Eo quod verus atque placidus, nec juris et æqui

Obliviscitur, sed justa & mansueta consilia novit. He may be called hoary too on another account; for as Servius remarks on Virgil Georg. IV. 403. Fere omnes Dii marini senes sunt, albent enim eorum capita spumis aquarum. And the Carpathian wisard's hook, Proteus who had a cave at Carpathus, an iland in the Mediterranean over-against Egypt, and was a wisard or prophet, and was Neptune's shepherd, and as such bore a hook. Virgil Georg. IV. 387.

Est in Carpathio Neptuni gurgite vates,

Cæruleus Proteus,—

-novit namque omnia vates, Quæ fint, quæ fuerit, quæ mox ventura trahantur.

Quippe ita Neptuno visum est: immania cujus

Armenta, et turpes pascit sub gurgite phocas.

By scaly Triton's winding shell, he was Neptune's trumpeter, and was scaly, as all these forts of creatures are, squamis modo hispido corpore, etiam qua humanam efficiem habent, as Pliny says, Lib. 9. Sect. 4. and his winding shell is thus described by Ovid, Met. I. 333.

Cæruleum Tritona vocat, conchæque fonaci

Inspirare jubet—
—cava buccina sumitur illi
Tortilis, in latum quæ turbine
crescit ab imo.

And

By hoary Nereus wrinkled look, And the Carpathian wisard's hook,

By

Ind old footh-suying Glaucus spell, he was an excellent fisher or diver, and so was seigned to be a Sea-God: and Aristotle writes that in pelos he prophecied to the Gods, μεστέλης δ΄ εν τη Δηλίων πολιμείου τοις θεοις μαντευεσθαι, and licander says that Apollo himself arned the art of prediction from flaucus, Νικανδρω εν πρωτω Αιτωνία την μανθικην Φησιν Απολλώνα το Γλαυκό διδαχθηναι, as they are ited by Athenæus, Lib. 7. cap. 12. Ind Euripides calls him the sea-ens prophet and interpreter of ereus, Orestes ver. 363.

Ό ναυτιλοισι μαντις εξηΓγειλε μοι Νηρως προφητης ΓλαυκΦ, αψευδης ΘεΦ.

d Apollonius Rhodius gives him e same appellation, Argonaut. 1310.

Τοισιν δε ΓλαυκΦ βρυχιης άλΦ εξεφαανθη, ΝηηΦ Θειοιο σολυφραδμων ύποφητης.

Leucothea's lovely hands, and her &c. Ino, flying from the rage her husband Athamas who was foully mad, threw herself from top of a rock into the sea, with son Melicerta in her arms; but plune at the intercession of Veschanged them into sea-deities,

and gave them new names, Leucothea to her, and to him Palæmon. Ovid. Met. IV. 538.

Annuit oranti Neptunus, et abstulit illis

Quod mortale fuit, majestatemque verendam

Imposuit, nomenque simul faciemque novavit,

Leucothëeque deum cum matre Palæmona dixit.

She being Leucothea or the white Goddess may well be supposed to have lovely hands, which I presume the poet mention'd in opposition to Thetis feet afterwards: and her son rules the strands, having the command of the ports, and therefore being called in Latin Portumnus, as the mother was Matuta, the Goddess of the early morning. Ovid Fast. VI. 545.

Leucothëe Graiis, Matuta vocabere nostris,

In portus nato jus erit omne tuo.

Quem nos Portumnum, fua lingua Palæmona dicet,

Ite, precor, nostris æquus uterque locis.

By Thetis tinsel-slipper'd feet, this the poet meant as a paraphrase of the word approximate or filver-footed, the epithet by which she is usually distinguish'd in Homer: and the Sirens are introduced here, as being

By scaly Triton's winding shell,
And old footh-saying Glaucus spell,
By Leucothea's lovely hands,
And her son that rules the strands,
By Thetis tinsel-slipper'd feet,
And the songs of Sirens sweet,
By dead Parthenope's dear tomb,
And fair Ligea's golden comb,
Wherewith she sits on diamond rocks,
Sleeking her soft alluring locks,
By all the nymphs that nightly dance
Upon thy streams with wily glance,
Rise, rise, and heave thy rosy head
From thy coral-paven bed,

And

885

880

fea-nymphs, and finging upon the coast. Parthenope and Ligea were two of the Sirens; and for this reason, I suppose the four verses relating to them are scratch'd in the Manuscript. Parthenope's tomb was at Naples, which was therefore call'd Parthenope; Parthenope à tumulo Sirenis appellata. Plin. Lib. 3. Sect. 9. Silius Ital. XII. 33.

Sirenum dedit una suum et me-

Parthenope muris Acheloïas, acquore cujus

Regnavere diu cantus-

Ligea was another of the Sirens, and is also the name of a seanymph mention'd by Virgil. Georg. IV. 336. and the poet draws her in the attitude in which mermaids are usually represented. Ovid of Salmacis, Met. IV. 310.

Sed modo fonte suo formosos perluit artus;

Sæpe Citoriaco deducit pedine crines;

Et quid se deceat, spectatas confulit undas.

889. Listen and save.] The re-

And bridle in thy headlong wave, Till thou our fummons answer'd have.

Listen and save.

Sabrina rifes, attended by water-nymphs, and fings.

By the rushy-fringed bank, 890 Where grows the willow and the ofier dank, My fliding chariot stays, Thick fet with agat, and the azurn sheen Of turkis blue, and emrald green, That in the channel strays; Whilst from off the waters fleet

O'er

895

petition of the prayer ver. 866 and 889 in the invocation of Sabrina is similar to that of Æschylus's Chorus in the invocation of Darius's shade. Persæ ver. 666 and 674.

Thus I fet my printless feet

Βασκε τατερ ακακε Δαρειαν οι.

Thyer.

890. By the rusby-fringed bank, Where grows the willow and the ofier dank, &c] This is some-what in imitation of the River-God in the Faithful Shepherdess. Act 3.

I am this fountain's God; below My waters to a river grow, And 'twixt two banks with ofiers That only prosper in the wet, Through the meadows do they glide, Wheeling still on every fide, Sometimes winding round about, To find the even'tt channel out. Oc.

895 That in the channel frays;] In the Manuscript it was at first

That my rich wheels inlays.

910. Brighteft

O'er the cowslips velvet head, That bends not as I tread; Gentle Swain, at thy request I am here.

900

SPIRIT.

Goddess dear,
We implore thy pow'rful hand
To undo the charmed band
Of true virgin here distrest,
Through the force, and through the wile
Of unblest inchanter vile.

905

SABRINA:

Shepherd, 'tis my office best To help insnared chastity: Brightest Lady, look on me; Thus I sprinkle on thy breast

910

Drops

first Virtuous Lady. It was at

If the reading be right, the meaning must be—fome drops of a very healing power. But I think it would do good to the verse, as well as the language, to throw out the c and read ure, i. e. use.

The word is found in Chaucer, Spenfer, and many others. Calton.

918. I touch with chaste palms] So Clorin heals the faithful Shepherdess Act 5.

With spotless hand on spotless breast
I put these herbs, to give thee rest.

921. 70

Drops that from my fountain pure
I have kept of precious cure,
Thrice upon thy fingers tip,
Thrice upon thy rubied lip;
Next this marble venom'd feat,
Smear'd with gums of glutenous heat,
I touch with chaste palms moist and cold:
Now the spell hath lost his hold;
And I must haste ere morning hour

920
To wait in Amphitrite's bow'r.

Sabrina descends, and the Lady rises out of her seat.

SPIRIT.

Virgin, daughter of Locrine

Sprung of old Anchises line,

May thy brimmed waves for this

Their full tribute never miss

925

From

921. To wait in Amphitrite's bow'r.] He had written at first,

To wait on Amphitrite in her bow'r.

923. Sprung of old Anchifes line,]
For Locrine was the fon of Brutus,
who was the fon of Silvius, he of
Ascanius, and Ascanius of Æneas,
Trojan prince, son of Anchises.

See Milton's History of England Book I.

I should rather think brined, i. e. made salt by the mixture of seawater. Brimmed may indeed signify waves that ride to the brim or margin of the shore: but it is a strange word. Warburton. At first he had written crystal, but alter'd

From a thousand petty rills,
That tumble down the snowy hills:
Summer drouth, or singed air
Never scorch thy tresses fair,
Nor wet October's torrent flood
Thy molten crystal fill with mud;
May thy billows roll ashore
The beryl, and the golden ore;
May thy losty head be crown'd
With many a tow'r and terras round,
And here and there thy banks upon
With groves of myrrhe, and cinnamon.

Come,

935

930

alter'd it, that word occurring again within a few verses.

927. That tumble down the snowy bills:] It was at first,

That tumble down from fnowy hills.

928. — or finged air
Newer scorch thy tresses fair,] Sure
we should read

Never finge thy tresses fair.

Warburton.

936. And here and there thy banks upon &c.] In this line banks is the nominative cases as bead was in the last but one. The sense and syntax of the whole is, May thy bead be crown'd round about with

towers and terrasses, and here and there [may] thy banks [be crown'd] upon with groves, &c. Existable Co. a. oxfa. The phrase is Greek.

We are all of us apt to grow fond of the authors, whom we particularly study; and therefore Mr. Seward generally prefers (for beauty and delicacy tho' not for pomp and majesty) the passages in the Faithful Shepherdess which Milton has imitated to Milton's imitations of them: but here he himself is forced to allow, that this address to Sabrina is better than Amoret's to the God of the river upon a like occasion, and Fletcher has no other advantage but that of writing sirst. Act 3.

Come, Lady, while Heav'n lends us grace,
Let us fly this cursed place,
Lest the sorcerer us entice
With some other new device.
Not a waste, or needless sound,
fill we come to holier ground;
shall be your faithful guide
Through this gloomy covert wide,
And not many surlongs thence
s your Father's residence,
Where this night are met in state
Many a friend to gratulate

940

945

His

For thy kindness to me shown, Never from thy banks be blown Any tree with windy force, Cross thy streams to stop thy course:

May no beast that comes to drink, With his horns cast down thy brink;

May none that for thy fish do look.

Cut thy banks to dam thy brook;
Barefoot may no neighbour wade
In thy cool ftreams wife nor maid,
When the fpawn on stones do lie,
To wash their hemp, and spoil
the fry.

Ir. Seward farther remarks, that he construction of the two last of lilton's lines is a little difficult. To crown ber head with towers is true imagery; but to crown her head upon her banks, will fcarcely be allowed to be fo. He would therefore put a colon instead of a comma at the last line but two, and then read

And here and there thy banks upon

Be groves of myrrhe, and cinnamon.

And after these verses is added in the Manuscript, Song ends.

948. Where this might are met in state] In the Manuscript it was at first,

Where this night are come in state.

951. All

His wish'd presence, and beside
All the swains that near abide,
With jigs and rural dance resort;
We shall catch them at their sport,
And our sudden coming there
Will double all their mirth and chear;
Come let us haste, the stars grow high,
But night sits monarch yet in the mid sky.

The Scene changes, presenting Ludlow town and the President's castle; then come in country dancers after them the attendent Spirit, with the two Brothers and the Lady.

SONG.

SPIRIT.

Back, Shepherds, back, enough your play,

Til

95

95

opt. All the swains that near abide] So we read in Milton's Manuscript, and this reading we prefer to that of all the editions,

All the swains that there abide.

956. Come let us baste, &c] These two lines were thus at first in the Manuscript,

Come let us haste, the stars are high,

But night reigns monarch yet in

But night reigns monarch yet in the mid ky.

And then Execut, and the following stage-direction. The San changes, and then is presented Ludlou town and the President's castle; the enter country dances and such like gam bols. &c. At those sports the Damo with the two Brothers and the Ladenter. The Damon sings.

962. Of lighter toes, &c] In the Manuscript these lines were thus at first,

Of nimbler toes, and courtly guild Such as Hermes did devise.

964. Wit

Till next fun shine holiday;

Here be without duck or nod

960

Other trippings to be trod

Of lighter toes, and fuch court guise

As Mercury did first devise

With the mincing Dryades

On the lawns, and on the leas.

965

This second Song presents them to their Father and
Mother.

Noble Lord, and Lady bright,

I have brought you new delight,

Here behold fo goodly grown

Three fair branches of your own;

Heav'n hath timely try'd their youth,

970

Their faith, their patience, and their truth,

And

964. With the mincing Dryades] a. III. 16. The daughters of Zion nhaughty, and walk with stretched of nh necks, and wanton eyes, walkg and mincing as they go, or triping nicely as in the margin of the ible. Richardson.

965.—on the leas.] An old ord for pastures or corn-fields. renser, Shepherd's Calendar, ly.

Shepherds they weren of the best, And lived in lowly leas. Vol. II. Shakespear, Tempest Act 4. Sc. 3.

Ceres, most bounteous Lady, thy rich leas

Of wheat, rye, barley, fetches, oats, and peafe.

Henry V. Act 5. Sc. 3.

— her fallow leas

The darnel, hemlock, and rank
fumitory

Doth root upon.—

971. Their faith, their patience,]
The title to this fong in the MaN nuscript

And fent them here through hard affays With a crown of deathless praise,

To triumph in victorious dance O'er sensual folly' and intemperance.

975

The dances ended, the Spirit epiloguizes.

SPIRIT.

To the ocean now I fly,
And those happy climes that lie
Where day never shuts his eye,
Up in the broad fields of the sky:
There I suck the liquid air
All amidst the gardens fair
Of Hesperus, and his daughters three
That sing about the golden tree:

080

Along

nuscript is only 2 Song: and here he had written at first patience, and then temperance, and then patience again; and this latter is the better because of intemperance following.

973. With a crown of deathless praise,] At first he had written,

To a crown of deathless bays.

And in the Manuscript the stagedirection following is The Dæmon sings or Says.

976. To the ocean now I fly, &c] This speech is evidently a para-

phrase on Ariel's song in the Ten pest, Act 5. Sc. 3.

Where the bee fucks, there fuch I &c. Warburton.

979. Up in the broad fields of the Jky:] And so in Virgil, Et VI. 888.

Aëris in campis latis—

At first he had written plain fields.

982. Of Hesperus, and his dange ters three] He had written

long the crifped shades and bowers evels the spruce and jocond Spring, 985 he Graces, and the rosy bosom'd Hours, hither all their bounties bring; hat there eternal Summer dwells, nd west winds with musky wing bout the cedarn alleys fling 990 lard and Caffia's balmy fmells. is there with humid bow Vaters the odorous banks, that blow lowers of more mingled hue han her purfled scarf can shew, 995 nd drenches with Elyfian dew ift mortals, if your ears be true)

Beds

Of Atlas and his nieces three.

sperus and Atlas were brothers.

184. Along the crisped shades, &c]
este four lines were not at first
the Manuscript, but were addafterwards, I suppose when he
acted out those lines which we
ned at the beginning.

90. About the cedarn alleys fling Nard and Cassia's balmy smells.] the Manuscript, these two lines thus at first.

bout the myrtls alleys fling lalm and Cassia's fragrant smells.

1992. Iris there with humid bow] He had written at first garnisht or garish bow.

995. Than her purfled scarf can shew, &c] Purfled is florish'd or wrought upon with a needle, from the old French pourfiler. The word occurs in Spenser, Faery Queen, B. 1. Cant. 2. St. 13.

A goodly lady clad in scarlet red Purfled with gold and pearl of rich assay;

and in other places. And in the N 2 Manuscript

Beds of hyacinth and roses,
Where young Adonis oft reposes,
Waxing well of his deep wound
In slumber soft, and on the ground
Sadly sits th' Assyrian queen;
But far above in spangled sheen

Celestia

100

Manuscript the following lines were thus at first,

Yellow, watchet, green, and blew, And drenches oft with manna dew

or with Sabæan dew Beds of hyacinth and roses, Where many a Cherub soft reposes.

All that relating to Adonis and Cupid and Psyche was added afterwards.

poses, &c] Here Milton has plainly copied and abridged Spenfer in his description of the gardens of Adonis. Faery Queen, B. 3. Cant. 6. St. 46-50.

Stanza 46.
There wont fair Venus often to enjoy
Her dear Adonis joyous company,
And reap sweet pleasure of the wanton boy;
There yet some say in secret he doth lie,
Lapped in slowers and precious spicery, &c.

Stanza 48.
There now he liveth in etern blifs,
Joying his Goddess, and of henjoy'd;

Ne feareth he henceforth the foe of his,

Which with his cruel tulk hi deadly cloy'd: &c.

Stanza 49.

There now he lives in everla ing joy,

With many of the Gods in cor

Which thither haunt, and wi the winged boy Sporting himself in safe selicit

&c.

Stanza 50.

And his true love, fair Psych with him plays,

Fair Pfyche to him lately concil'd,

After long troubles and unm upbrays,

With which his mother Ver her revil'd,

And eke himself her crue exil'd:

Celesti

PO]

Holds After I

Till from

nd fr

But no happ She with him Pleafur and the Pleafur

the resount of syche, hours.

and

enus is the world wantanias wow de the om the

Ασσυριέ Μιχων το πλαιστινη τοι μαθοι 36.

rived th

1003.

celestial Cupid her fam'd son advanc'd solds his dear Psyche sweet intranc'd, after her wand'ring labors long, sall free consent the Gods among sake her his eternal bride, and from her fair unspotted side

1005

Two

But now in stedfast love and happy state
She with him lives, and hath him borne a child,

Pleasure, that doth both Gods and men aggrate,

Pleasure, the daughter of Cupid and Psyche late.

the reader defires a larger acunt of the loves of Cupid and syche, he may find it in Apuius.

1002. — th' Asyrian queen;]
enus is so called because she was
she worshipped by the Assyrians.

Wanias Attic. Lib. 1. cap. 14.

Φποιο δε εξου εξιν Αφερδιτης Ουρα
κ' πρωτοις δε ανθρωπων Ασσυριοις

πτη (εδεσθαι την Ουρανιαν' and

om the Assyrians other nations

πίνει τοις Ασκαλωνα εχυσιν εν τη

λαιστινη. παρα δε Φοινικών, Κυ
μοι μαδοντες (εδεσιν. Edit. Kuhnii.

36.

1003. — in spangled sheen] I ink this word is commonly used

as an adjective, as in Spenser, Faery Queen. B. 2. Cant. 1. St. 10.

To spoil her dainty corse so fair and sheen:

and again Cant. 2. St. 40.

That with her fovereign power and scepter sheen
All faery lond does peaceable susteen.

But Milton uses it as a substantive both here and before in ver. 893. the azurn sheen, and in several other places; and he makes sheeny the adjective, as in the verses On the death of a fair infant. St. 7.

Or did of late earth's fons befiege the wall Of sheeny Heav'n, &c.

In using sheen for a substantive Milton has the authority of Shake-spear, Hamlet, Act 3. Sc. 6.

And thirty dozen moons with borrowed sheen &c.

N 3

1012. But

Two blissful twins are to be born, Youth and Joy; so Jove hath sworn.

But now my task is smoothly done,

I can fly, or I can run

Quickly to the green earth's end,

Where the bow'd welkin slow doth bend,

And from thence can foar as foon

To the corners of the moon.

Mortals that would follow me,

Love Virtue, she alone is free,

1012. But now my task is smoothly done, &c] He had written at first,

Now my message [or business] well is done,

I can fly, or I can run &c.

The Satyr in the Faithful Shepherdess sustains much the same character and office as the attendent Spirit in the Mask, and he says to the same purpose, Act 1.

I must go, and I must run Swifter than the siery sun;

and in the conclusion his taking leave is fomewhat in the fame manner,

In the middle air, and stay
The failing rack, or nimbly take
Hold by the moon, and gently
make

Suit to the pale queen of night For a beam to give thee light \mathfrak{S}_c .

But what follows in Milton is of strain superior to Fletcher.

Cape de Verd Iles. Sympson.

me, &c] The moral of the poem is very finely fumm'd up in these concluding fix verses; the thought contain'd in the two last might probably be suggested to our author by a passage in the table of Cebes, where Patience and Perseverance are represented stooping and stretching out their hand to help up those who are endevoing to climb the craggy hill to Virtue, and yet are too seeble to ascend of themselves.

1020. Sl

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She can teach ye how to clime Higher than the sphery chime; Or if Virtue seeble were, Heav'n itself would stoop to her.

1020

clime &c] These four concluding verses furnish'd Mr. Pope with the thought for the conclution of his ode on St. Cecilia's day.

Warburton. for any entertaining 1023. — would floop to her.] forded to ourselves.

Would bow to her, was at first in the Manuscript, and we have been at the trouble of transcribing these variations and alterations more for the satisfaction of the curious, than for any entertainment that it afforded to ourselves.

LYCIDAS.

In this monody the author bewails a learned friend, unfortunately drown'd in his passage from Chester

on

This poem was made upon the unfortunate and untimely death of Mr. Edward King, fon of Sir John King Secretary for Ireland, a fellow collegian and intimate friend of our author, who as he was going to visit his relations in Ireland, was drown'd on the 10th of August 1637, and in the 25th year of his age. The year following 1638 a small volume of poems Greek, Latin, and English, was printed at Cambridge in honor of his memory, and before them was prefix'd the following account of the deceas'd. P. M. S. Edovardus King, f. Joannis (equitis aurati, qui SSS RRR Elifabethæ, Jacobo, Carolo, pro regno Hiberniæ a secretis) col. Christi in Academia Cant. socius, pietatis atque eruditionis conscientia et sama felix, in quo nihil immaturum præter ætatem; dum Hiberniam cogitat, tractus defiderio suorum, patriam, agnatos et amicos, præ ceteris fratrem, Dominum Robertum King (equitem auratum, virum ornatissimum) forores (fæminas lectiffimas) Annam, Dom. G. Caulfield, Baronis de Charlemont; Margaretam, D. G. Loder, summi Hiber-

niæ Justiarii, uxorem; veneran. dum Præsulem, Edovardum King, Episcopum Elphinensem (a quo sa. cro fronte susceptus) reverendiss. mum et doctissimum virum Guliel. mum Chappel, Decanum ecclesia Casseliensis, et collegii Sanctæ Trinitatis apud Dublinienses præpositum (cujus in Academia auditor et alumnus fuerat) invisens; haud procul a littore Britannico, navi in scopulum allisa, et rimis et ictu fatiscente, dum alii victores vitæ mortalis frustra satagerent, immortalitatem anhelans, in genua provolutus oranfque, una cum navigio ab aquis absorptus, animam Deo reddidit IIII. Eid. Sextileis, anno fa lutis M,DC, XXXVII. ætatis XXV This last poem in the collection was this of Milton, which by his own Manuscript appears to have been written in November 1637, when he was almost 29 years old: and these words in the printed title of this poem, and by occasion fore tels the ruin of our corrupted clergy then in their highth, are not in the Manuscript. This poem is with great judgment made of the pa storal kind, as both Mr. King and Milton had been design'd for hol order

on the Irish seas, 1637. and by occasion foretels the ruin of our corrupted clergy, then in their highth.

YET once more, O ye Laurels, and once more Ye Myrtles brown, with Ivy never fere,

I

orders and the pastoral care, which gives a peculiar propriety to several passages in it: and in composing it the poet had an eye particularly to Virgil's 10th Ecloque lamenting the unhappy loves of Gallus, and to Spenier's pastoral poems upon the death of the Muses favonite, Sir Philip Sidney. The reader cannot but observe, that there are more antiquated and obsolete words in this than in any other of Milton's poems; which I conceive to be owing partly to his judgement, for he might think them more rustic, and better adapted to the nature of pastoral poetry; and partly to his imitating of Spenfer, for as Spenser's stile is most antiquated, where he imitates Chaucer most, in his Shepherd's Calendar, so Milton's imitations of Spenfer might have the same effect upon the language of this poem. It is called a monody, from a Greek word fignifying a mournful or funeral fong fung by a fingle person: and we have lately had two admitable poems, publish'd under this title, one occasion'd by the death of Mr. Pope by a very ingenious poet of Cambridge, and the other

to the memory of his deceas'd lady by a gentleman, whose excellent poetry is the least of his many excellencies.

1. Yet once more ___] The poem begins fomewhat like Virgil's Gallus,

Extremum hunc, Arethusa, mihi concede laborem:

And yet this once more is said in allusion to his former poems upon the like occasions. On the death of a fair infant dying of a cough, Epitaph on the Marchioness of Winchester, &c.

1. O ye Laurels, and once

Ye Myrtles brown, with Ivy never fere,] The laurel, as he was a poet, for that was facred to Apollo; the myrtle, as he was of a proper age for love, for that was the plant of Venus; the ivy, as a reward of his learning. Hor. Od. I. 1. 29.

doctarum ederæ præmia frontium.

Iny never fere, that is never dry, never wither'd, being one of the ever greens. We have the word

I come to pluck your berries harsh and crude,
And with forc'd fingers rude
Shatter your leaves before the mellowing year.
Bitter constraint, and sad occasion dear,
Compels me to disturb your season due:
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer:
Who would not sing for Lycidas? he knew
Himself to sing, and build the lofty rhime

in Paradise Lost X. 1071. where it was explain'd and justified by parallel instances from Spenser.

and crude, This beautiful allusion to the unripe age of his friend, in which death shatter'd his leaves before the mellowing year, is not antique, I think, but of those secret graces of Spenser. See his Ecloque of January in the Shepherd's Calendar. The poet there says of himself under the name of Colin Clout,

Also my luftful leaf is dry and fere,

which explains too the old word in the fecond line. Richardson.

6. Bitter conftraint, and sud occafion dear,] So in Spenser, Faery Queen, B. 1. Cant. 1. St. 53. Love of yourself, she said, and dear constraint,

10

H

Let me not fleep, but waste the weary night

In fecret anguish, and unpitied plaint. Richardson.

10. Who would not fing for Lycidas?] Virgil. Ecl. X. 3.

— neget quis carmina Gallo?

He knew — in Milton's Manufcript it is be well knew.

11. — and built the lofty rhime.

A beautiful Latinism. Hor. Epist

I. III. 24.

- seu condis amabile carmen.

De Arte poet. 436.

fi carmina condes.

the reward. Spenser, Faery Queen B. 2. Cant. 3. St. 10.

He must not flote upon his watry bier Unwept, and welter to the parching wind, Without the meed of some melodious tear.

Begin then, Sisters of the facred well. That from beneath the feat of Jove doth spring, Begin, and somewhat loudly sweep the string. Hence with denial vain, and coy excuse, So may fome gentle Muse With lucky words favor my destin'd urn, And as he passes turn, And

- but honor, virtue's meed, Doth bear the fairest flow'r in honorable feed.

15. Begin then, Sisters of the facred well,

That from beneath the seat of Jove doth spring,] He means Hip pocrené, a fountain consecrated to the Muses on mount Helicon, on the fide of which was an altar of Heliconian Jupiter, as Hesiod says in the invocation for his poem on the generation of the Gods.

Μυσαων, Ελικανιαδων αρχωμεθ αει-'Αιθ' Έλιχων εχυσιν ορ μεγα τε Cateovie, Και τε σερι πρηνην ιοειδεα σοσσ απαλοισιν

Ορχευνίαι, και βωμον ερισθενεος Κρο-יושיים.

Begin we from the Muses still to fing,

That haunt high Helicon, and the pure spring,

15

20

And altar of great Jove, with printless feet

Dancing furround -

This altar Milton calls the feat of Jupiter in imitation of the Ancients. So Virgil calls the temple of Venus Erycina on the fummit of mount Eryx in Sicily, her feat, Æn. V. 759.

Tum vicina astris Erycino iu vertice sedes Fundatur Veneri -

As he fays well for fountain, using the old Anglo-Saxon word, which is often used in Chaucer and Spen-Richardson.

21. And as he passes turn, He for the Muse seems extraordinary. See Mr. Jortin's note on ver. 973. of Samson Agonistes, where this change of the gender is confider'd.

And bid fair peace be to my sable shroud. For we were nurst upon the self same hill, Fed the same flock by fountain, shade, and rill.

Together both, ere the high lawns appear'd Under the opening eye-lids of the morn, We drove a field, and both together heard What time the gray-fly winds her fultry horn, Batt'ning our flocks with the fresh dews of night

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22. And bid] So alter'd in the Manuscript from To bid &c.

23. For we were nurst &c] This is assign'd as a reason for what he had said before,

Hence with denial vain, and coy excuse:

and a very good reason it is for discharging this last duty to his friend, and such as would not eafily admit any excuse.

26.—the opening eye lids of the morn,] This personizing every thing that is the subject of imagination is a great part of the merit of ancient poetry. The present place is from Job, the most poetical of all books. Job curses the day in which he was born. Let the stars of the twilight thereof be dark, let it look for light but have none, neither let it see the dawning of the day. The Hehrew (that Milton always follows) hath neither let it see the eye-lids of the morning. III. 9. Richardson.

The opening eye-lids was alter'd in the Manuscript from the glimmering eye-lids.

28. What time the gray-fly winds ber fultry born,] By the gray. fly in this place is meant no doubt a brownish kind of beetle powder'd with a little white commonly known by the name of the cockchaffer or dor-fly. These in the hot fummer months lie quiet all the day feeding upon the leaves of the oaks and willows, but about funfet fly about with just such a fort of noise as answers the poet's description. The author could not posfibly have chosen a circumstance more proper and natural for a shepherd to describe a summer's evenning by, nor have express'd it in a more poetical manner. I remember Shakespear has an image of the same kind in his Macbeth, but he has express'd it with greater horror fuitable to the occasion. Act 3. Sc. 3.

Oft till the star that rose, at evening, bright, 30 Tow'ard Heav'n's descent had slop'd his west'ring wheel.

Mean while the rural ditties were not mute,
Temper'd to th' oaten flute,
Rough Satyrs danc'd, and Fauns with cloven heel
From the glad found would not be absent long,
And old Damætas lov'd to hear our song.

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The shard-born bettle with his droufy hums

Hath rung night's yawning peal, &c.

30. Oft till the flar &c] These two lines were thus in the Manuscript before Milton alter'd them,

Oft till the ev'n-star bright Toward Heav'n's descent had slop'd his burnisht wheel.

31.—his west'ring wheel.] Drawing toward the west. A word that occurs in Chaucer. Troilus and Creseide, B. 2. ver. 905,

Gan westrin fast, and dounward for to wrie.

53. Temper'd to th' oaten flute,] Boethius III. Metr. 12.

Illic blanda sonantibus Chordis carmina temperans.

Richardson.

34. Rough Satyrs danc'd, and Fauns &c] The like effects afcribed to Silenus his finging. Virgil. Ecl. VI. 27.

Tum vero in numerum Faunofque ferasque videres
Ludere —

To this Mr. Thyer adds another instance.

Ye fylvans, fauns, and Satyrs, that emong

These thickets oft have daunc'd after his pipe; &c.
Past. Ecl. on the death of Sir P.
Sidney.

36. And old Damætas low'd to hear our song.] He means probably Dr. William Chappel, who has been tutor to them both at Cambridge, and was afterwards Bishop of Cork and Ross in Ireland.

But O the heavy change, now thou art gone,
Now thou art gone, and never must return!
Thee, Shepherd, thee the woods, and desert caves
With wild thyme and the gadding vine o'ergrown,
And all their echoes mourn.

The willows, and the hazel copses green,
Shall now no more be seen,
Fanning their joyous leaves to thy soft lays.
As killing as the canker to the rose,

45
Or

40. With wild thyme and the gadding wine o'ergrown, The common imagery under which the vine is represented is her marriage to her husband, elm; so that the poet represents her luxuriance, and leaving him to ramble after other supports, as gadding abroad.

Warburton.

47. Or frost to flow'rs, that their gay wardrobe wear,] Milton had first written—their gay buttons wear; but corrected it in the Manuscript.

53. Where were ye, Nymphs, &c] He imitates Virgil. Ecl. X. 9.

Quæ nemora, aut qui vos faltus habuere, puellæ

Naiades, indigno cum Gallus amore periret?

Nam neque Parnassi vobis juga, nam neque Pindi

Ulla moram fecere, neque Aonia Aganippe. as Virgil had before imitated Theocritus. Idyl. I. 66.

Πα σου αρ' ηθ' όκα Δαφνις ετακετο; σα σοκά νυμβαι;

Η κατα Πητείω καλα τεμπεα, η κατα Πινδω;

Ου γαρ δη συταμοίο μεγαν έσον ειχετ Αναπω,

Ουδ΄ Αιτνας ζεοπιαν, εδ' Ακεδο

Where your old Bards the famous Druids, lie, &c] Mr. Richardfon's conjecture upon this passage I think, is the best I have seen, that this steep, where the Druids lie, is a place called Kerigy Drudion in the mountains of Denbighshire, or Druids stones, because of the stone-chests or cossins, and other mounments there in abundance, supposed to have been of the Druids. See Canden. Mona is the ile of

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Anglesey,

Ir taint-worm to the weanling herds that graze, or frost to slow'rs, that their gay wardrobe wear, when first the white-thorn blows; uch, Lycidas, thy loss to shepherds ear.

Where were ye, Nymphs, when the remorfeles deep clos'd o'er the head of your lov'd Lycidas?

For neither were ye playing on the steep,

Where your old bards, the famous Druids, lie,

Nor on the shaggy top of Mona high,

Nor

Inglesey, or the shady iland as it was alled by the ancient Britons. And Deva is the river Dee, the meaning of which word Deva is by ome supposed to be God's water is divine water. See Camden's Cheshire. And for the same ream that it is here called wishard tream, it has the name of ancient allow'd Dee in our author's Vacatin Exercise; and Spenser thus introduces it among his rivers, Faery ween, B. 4. Cant. 11. St. 39.

-And Dee, which Britons long ygone
Did call divine, that doth by Chester tend.

and Drayton in his Polyolbion.

A brooke it was, suppos'd much bus'ness to have seen, Which had an ancient bound

'twixt Wales and England been,

And noted was by both to be an ominous flood,

that changing of his foards, the future ill or good

Of either country told, of either's war or peace,

The fickness or the health, the dearth or the increase &c.

These places all look toward Ireland, and were famous for the residence of the Bards and Druids, who are distinguish'd by most authors, but Milton speaks of them as the same, and probably as priests they were Druids, and as poets they were Bards. For Cæsar, who has given us the best and most authentic account of the ancient Druids, says that among other things they learn a great number of verses. Magnum ibi numerum versuum ediscere dicuntur. De Bel. Gali, Lib. 6. c. 13.

Nor yet where Deva spreads her wisard stream:
Ay me! I fondly dream
Had ye been there, for what could that have done?
What could the Muse herself that Orpheus bore,
The Muse herself for her inchanting son,
Whom universal nature did lament,
When by the rout that made the hideous roar,
His goary visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore?
Alas! what boots it with incessant care
To tend the homely slighted shepherd's trade,

Had ye been there, for what could that have done? We have here follow'd the pointing of Milton's manuscript in preference to all the editions: and the meaning plainly is, I fondly dream of your having been there, for what would that have signified? Mr. Thyer conjectur'd that the passage should be so pointed, and Milton has so pointed it, tho' he does not often observe the stops in his Manuscript. Mr. Jortin likewise perceiv'd this to be the sense, and asks whether this transposition would not be better than the common reading.

Had ye been there — Ay me, I fondly dream

For what could that have done?

What could the Muse &c.

58. What could the Muse &c Milton had first written thus,

And

What could the golden-hair's Calliope

For her inchanting fon!
When she beheld (the Gods fat fighted be)

His goary scalp roll down the Thracian lee:

but in his Manuscript he alter's these lines with judgment. An afterwards his goary visage was correction from his divine visage.

less Muse? Meditate the thank less Muse? Meditate the Muse Virg. Ecl. I. z. Musam meditaris. The thankless Muse, that earns uthanks, is not thank'd by the ungrateful words: as ingratus in Latin

And strictly meditate the thankless Muse?

Were it not better done as others use,

To sport with Amaryllis in the shade,

Or with the tangles of Neæra's hair?

Tame is the spur that the clear spi'rit doth raise

That last infirmity of noble mind)

To scorn delights, and live laborious days;

But the sair guerdon when we hope to find,

And think to burst out into sudden blaze,

Comes the blind Fury with th' abhorred shears,

And slits the thin spun life. But not the praise,

Phæbus

used in a passive as well as twe signification. Sallust. Cat. XXVIII. — otium ingrato labori atulerat. Virg. Æn. VII. 425.

I nunc, ingratis offer te, irrife, periclis.

68. To sport with Amaryllis in the spade,

Or with the tangles of Neæra's hair?] Amaryllis, a country in Theocritus and Virgil.

era, Ægon's mistres in Virgits third Ecloque.

Peck.

69. Or with the tangles &c] So trected in the Manuscript from id in the tangles &c.

70. Fame is the spur &c] The der may see the same sentiment larg'd upon in the beginning of Vol. II.

the third book of Paradise Regain'd, and confirm'd by numerous quotations from the Heathen philosophers in a note by Mr. Jortin.

73. But the fair guerdon] Prize, reward, recompense. A word from the French, often used by our old writers, and particularly Spenser. Faery Queen, B. 1. Cant. 7. St. 15.

To gain fo goodly guerdon —— Cant. 10. St. 59.

That glory does to them for guerdon grant.

75. Comes the blind Fury &c] Of the three fatal fisters, the first prepar'd the flax upon the distaff, the stamen of human life; the second spun it; and the third cut it off with her shears, when the destin'd

Phæbus reply'd, and touch'd my trembling ears;
Fame is no plant that grows on mortal foil,
Nor in the glist'ring foil
Set off to th' world, nor in broad rumor lies,
But lives and spreads aloft by those pure eyes,
And perfect witness of all-judging Jove;
As he pronounces lastly on each deed,
Of so much same in Heav'n expect thy meed.

O fountain Arethuse, and thou honor'd flood, & Smooth sliding Mincius, crown'd with vocal reeds, That strain I heard was of a higher mood:
But now my oat proceeds,

And

hour was come. These were distinct from the Furies, but Milton calls the last a blind Fury in his indignation for her cutting his friend's untimely and undeserv'd. Richardson. Milton here has made the Fates the same with the Furies; which is not quite destitute of authority, for so Orpheus in his hymns, two of which are address'd to these Goddesses, stiles them,

Αλλα θεαι μοιραι οφιοπλοκαμοι πολυμοςφοι. Sympjon.

77. Phæbus reply'd, and touch'd my trembling ears;] Virgil Ecl. VI. 2.

Cynthius aurem Vellit et admonuit. It would have been better, if the rime had not oblig'd Milton to fa ears.

79. Nor in the glist'ring foil] A much as to fay, It is not leaf gold it is true sterling. Spenser, Fact Queen, B. 1. Cant. 4. St. 4.

And golden foil all over them di play'd.

B. 4. Cant. 5. St. 15.

As guileful goldsmith, that fecret skill

With golden foil doth finely ove fpread

Some baser metal &c.

85. O fountain Arethuse, &c] Now Phœbus, whose strain was a higher mood, had done spea And That

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Virgi I. 14.

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And listens to the herald of the sea
That came in Neptune's plea;

He ask'd the waves, and ask'd the fellon winds,
What hard mishap hath doom'd this gentle swain?
And question'd every gust of rugged winds
That blows from off each beaked promontory;
They knew not of his story,

And sage Hippotades their answer brings,
That not a blast was from his dungeon stray'd,
The air was calm, and on the level brine

Sleek Panope with all her sisters play'd.

It was that satal and persidious bark

Built

ig, he invokes the fountain Areuse of Sicily the country of Thetritus, and Mincius, the river of lantua, Virgil's country, which wer he calls bonor'd flood to show is respect to that poet, and deribes much in the same manner Virgil himself has done Georg. I. 14.

- tardis ingens ubi flexibus

Mincius, et tenera prætexit arundine ripas.

was the more necessary for him call to mind these two samous afforal poets, as now his own oaten be proceeds.

85.—and thou honor'd flood.

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in

Smooth-sliding Mincius,] It was at first,

— and thou fmooth flood, Soft-fliding Mincius;

and then fmooth was alter'd to fam'd, and then to bonor'd in the Manufcript; as foft-fliding was to fmooth-fliding.

89.—the herald of the sea &c] Triton. Hippotades, Æolus the son of Hippotas, called sage from fore-knowing the weather. Panope, a sea-nymph: the word itself signifies that pure calm and tranquillity that gives an unbounded prospect over the smooth and level brine; therefore seek Panope.

Richardson.

Built in th' eclipse, and rigg'd with curses dark, That sunk so low that sacred head of thine.

Next Camus, reverend fire, went footing flow,
His mantle hairy, and his bonnet fedge,
Inwrought with figures dim, and on the edge
Like to that fanguin flow'r inscrib'd with woe.
Ah! who hath reft (quoth he) my dearest pledge?
Last came, and last did go,

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Horace speaks much in the same spirit concerning the tree by whose fall he was in danger of being kill'd. Od. II. XIII. 1.

Ille et nefasto te posuit die &c.

To this ship may be justly applied that which Horace says of another. Epod. X. 1.

Mala foluta navis exit alite.

And the misfortune is ascribed to the ship according to the Latin inscription at the beginning of the poem,—navi in scopulum allisa, et rimis et ictu satiscente—

103. Next Camus, reverend fire, &c] The river Cam is fitly introduc'd upon this occasion, and is called reverend fire, as both Mr. King and Milton were educated at Cambridge; and is described according to the nature of that river. Went footing flow, as it is a gentle winding stream, according to Cam-

den, who fays the British word Cal fignifies crooked. It abounds to with reeds and fedge, for which reason his mantle is hairy, and h bonnet sedge, which as a testimon of his grief and mourning was in avrought with figures dim, and on the edge like to a hyacinth, that fangu flow'r as it sprung according to the poets from the blood of the bo Hyacinthus or of Ajax, inscrib with wore as the leaves were im gin'd to be mark'd with the mour ful letters A. A.. For these part culars you may confult the poet and especially Ovid, who the describes the form of the flow Met. X. 210.

Ecce cruor, qui fusus hu fignaverat herbam,
Desinit esse cruor; Tyrioq nitentior ostro
Flos oritur, formamque cap quam lilia, si non
Purpureus color huic, argente essent in illis.

The pilot of the Galilean lake,

Two massy keys he bore of metals twain,

(The golden opes, the iron shuts amain)

He shook his miter'd locks, and stern bespake,

How well could I have spar'd for the young swain,

Enow of such as for their bellies sake

Creep, and intrude, and climb into the fold?

115

Of other care they little reck'ning make,

Than

Non fatis hoc Phœbo est; is enim fuit auctor honoris;

Ipse suos gemitus foliis inscribit; et Ai Ai

Flos habet inscriptum; funestaque littera ducta est.

note Manuscript it was first writen Scraul'd o'er: Inwrought is the marginal reading there.

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107. — my dearest pledge?] My dearest child, as children were simply call'd by the Latins pignora, pledges. Richardson.

109. The pilot of the Galilean lake? [Milton finely raises the chaacter of St. Peter by making him he pilot of the lake of Genefareth in Galilee. See how artfully he akes this hint from Luke V. The wo keys (which he hath likewise mainted poetically) Christ himself are him. Mat. XVI. 19. But the miter, which has so fine an effect in this picture, Milton would not

have allow'd him a very few years afterwards. See his treatife of Prelatical Episcopacy. Richardson. It seems somewhat extraordinary to introduce St. Peter after Apollo, Triton &c, a Christian bishop among Heathen deities; but here Milton's imagination was dazled, his taste corrupted, and his judgment perverted by reading the Italian poets.

It is much that this inveterate enemy of prelacy would allow Peter to be a bishop. But the whole circumstance is taken from the Italian satirists. Besides I suppose he thought it sharpen'd his satire to have the prelacy condemn'd by one of their own order. Warburton.

114. Enow of such &c] As Milton has frequently imitated his master Spenser in this poem, so in this place particularly he has had an eye to Spenser's invectives against the corruptions of the clergy in his fifth, seventh, and ninth Eclogues.

O 3 119. Blind

Than how to scramble at the shearers feast,

And shove away the worthy bidden guest;

Blind mouths! that scarce themselves know how to hold

A sheep-hook, or have learn'd ought else the least That to the faithful herdman's art belongs! What recks it them? What need they? They are sped;

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119. Blind mouths! that scarce themselves know how to hold

A sheep book, &c] See instances of the like construction in Paradise Lost, V. 711. and the note there. I will here add another from Horace, Sat. II. II. 39.

Porrectum magno magnum fpec-

Vellem, ait Harpyiis gula digna rapacibus.

123. And when they lift, their lean and flashy songs

Grate on their scrannel pipes of wretched straw; No found of words can be more expressive of the sense: and how finely has he imitated or rather improved that passage in Virgil! Ecl. III. 26.

non tu in triviis, indocte,

Stridenti miserum stipula disperdere carmen?

I remember not to have feen the word fcrannel in any other author, not can I find it in any dictionary

or gloffary that I have consulted; but 1 presume it answers to the stridenti of Virgil.

128. Befides what the grim wolf &c] We offer'd fome explication of this difficult passage in the Life of Milton, that the poet meant to accuse Archbishop Laud of privily introducing popery, and therefore in his zeal threaten'd him with the loss of his head; which notion was suggested to me by Dr. Pearce, the Lord Bishop of Bangor. We exhibited too Mr. Warburton's explanation of this passage in the notes on the fixth book of Paradise Lost. But if neither of these accounts feem fatisfactory to the reader, we will lay before him another, in which we have the concurrence of Mr. Thyer and Mr. Richardson. Besides what the grim welf &c, Besides what the popula priests privately pervert to their religion: and Spenfer in his 9th Eclogue describes them under the fame image of wolves, and complains much in the same manner.

And when they lift, their lean and flashy songs
Grate on their scrannel pipes of wretched straw;
The hungry sheep look up, and are not fed,

125
But swoll'n with wind, and the rank mist they
draw,

Rot inwardly, and foul contagion spread:
Besides what the grim wolf with privy paw

Daily

Yes but they gang in more fecret wife

And with sheeps clothing doen hem disguise.

They talk not widely as they were woont,

For fear of raungers and the great hoont:

olf on ife to ily ore ith

ce, Ve

he raefe

he anliinh eir th By privily prolling to and fro, Enaunter they mought be inly know.

And nothing said, this agrees very well with the popular clamors of that age against the suppos'd connivance of the court at the propagation of popery. In Milton's Manuscript nothing is blotted out, and it is corrected by his own hand -and little said, which is juster and better. But that two banded engin &c, that is, the ax of reformation is upon the point of fmiting once for all. It is an allusion to Mat. III. 10. Luke III. 9. And now also the ax is laid unto the root of the tree. An ax is properly a twobanded engin. At the door, that is this reformation is now ripe, and

at hand; near, even at the doors, Mat. XXIV. 33. Behold the judge standeth before the door. James V. 9. And it was to be a thorough and effectual reformation, Stands ready to smite once, and smite no more, in allusion to the language of Scripture, 1 Sam. XXVI. 8. Let me smite him, I pray thee, with the spear, even to the earth at once, and I will not smite him the second time. This explication is the more probable, as it agrees fo well with Milton's fentiments and expressions in other parts of his works. His head was full of these thoughts, and he was in expectation of some mighty alteration in religion, as appears from the earliest of his profeworks, which were publish'd not four years after this poem. In the fecond book of his treatise of Reformation in England, he employs the same metaphor of the ax of God's reformation, bewing at the old and hollow trunk of papacy, and prefages the time of the bishops to be but short, and compares them to a wen that is going to be cut off.

O 4 Vo

Daily devours apace; and nothing faid,
But that two-handed engin at the door,
Stands ready to smite once, and smite no more.
Return Alpheus, the dread voice is past,
That shrunk thy streams; return Sicilian Muse,
And call the vales, and bid them hither cast
Their bells, and flourets of a thousand hues.

Vol. 1. p. 17, 18. Edit. 1738. And in his Animadversions upon the Remonstrants Defense, addressing himself to the Son of God he says -but thy kingdom is now at hand, and thou standing at the door. Come forth out of thy royal chambers, O Prince of all the kings of the earth, - for now the voice of thy bride calls thee, and all creatures figh to be renew'd. p. 19. The reading of these treatises of Milton will fufficiently make appear what his meaning must be, and how much about this time he thought of lopping of prelatical episcopacy.

132. Return Alpheus, &c] As he had before distinguish'd the voice of Apollo, so here he far more exalts that dread one of St. Peter, that quite so inks up the stream of Alpheus. Now this is past, return Sicilian Muse, Sicelides Muse. Virg. Ecl. IV. 1. Now comes pastoral poetry again, and calls the vales to cast their slowers on Lycidas his herse, according to the custom of the Ancients. Richardson.

136.—where the mild whifpers
use] The word use is employ'd
in the same sense by Spenser, Faery
Queen, B. 6. St. 2.

Guide ye my footing, and conduct me well

In these strange ways, where never foot did use,

Ne none can find, but who was taught them by the Muse.

far sparely looks,] The swart star sparely looks,] The swart star is the dog-star, Sirius ardens, burning and drying up things, and making them look black and swarthy. But he sparely looks on these valleys, as he approaches not Horace's fountain of Blandusia, Od. III. XII. 9.

Te flagrantis atrox hora cani-

Nescit tangere. --

In the Manuscript it was first sparely, then alter'd to stintly, and then to sparely again; and in the next line Throw bither was at first Bring hither &c.

142. Bring

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Ye Valleys low, where the mild whispers use
Of shades, and wanton winds, and gushing brooks,
On whose fresh lap the swart star sparely looks,
Throw hither all your quaint enamel'd eyes,
That on the green turf suck the honied showers,
And purple all the ground with vernal slowers.
Bring the rathe primrose that forsaken dies,

The

142. Bring the rathe primrose &c] the primrose, being an early ower, is at first very acceptable, nd being a lasting flower, it coninues till it is put out of counteance by those which are more eautiful, and so dies for saken and eglected. fortin. The flowers here selected are eiher peculiar to mourning, or arly flowers, fuited to the age of ycidas. The rathe primrose is the orly primrose, as the word is used Spenser, Faery Queen, B. 3. Cant. 3. St. 28.

Too rathe cut off by practice criminal:

December Shepherd's Cal.

Thus is my harvest hasten'd all

The rather lambs in February are he earlier lambs.

The rather lambs been starved with cold.

lad we still use rather for sooner. hat forsaken dies, this is imitated

from Shakespear, as Mr. Warburton observed with me. The Winter's Tale, Act 4. Sc. 5.

pale primroses, That die unmarried, &c.

And it appears by Milton's Manuscript that he had at first written unwedded instead of forsaken. The whole was thus

— that unwedded dies Coloring the pale cheek of unenjoy'd love;

which was a closer copy of his original in Shakespear,

— pale primrofes

That die unmarried, ere they can behold

Bright Phæbus in his strength, a malady

Most incident to maids.

And then follow'd these lines in Milton's Manuscript,

And that fad flow'r that strove
To write his own woes on the
vermeil grain;

Next

The tufted crow-toe, and pale jessamine,
The white pink, and the pansy freakt with jet,
The glowing violet,
The musk-rose, and the well-attir'd woodbine,
With cowssips wan that hang the pensive head,
And every flower that sad embroidery wears:

Bid amarantus all his beauty shed, And daffadillies fill their cups with tears,

Next add Narcissus that still weeps in vain,

The woodbine, and the panfy freakt with jet,

The glowing violet,

The cowslip wan that hangs his pensive head,

And every bud that forrow's livery wears.

Let daffadillies fill their cups with tears;

Bid amarantus all his beauty fhed &c.

But he alter'd them in the Manufcript, as they now stand in the printed copies: and for the garish columbine he substituted the avell-attir'd awoodbine; and for sud escutcheon wears, sad embroidery wears.

143. The tufred crow-toe, This is the hyacinth, that fanguin flow'r inscrib'd with we as above:

Richardson.

144.—and the pansy freakt with jet,] Mr. Meadowcourt proposes to read fireakt with jet, which

is a more usual word: but freak is the word in Milton's Manuscrip as well as in all the editions, and I suppose he meant the same a freekled or spotted.

152. For so to interpose a little ease,

Let our frail thoughts dally with false surmise.] This is extreme ly tender and natural. He has faid,

- the laureat herse where Lya

For so, says he, let us endevor so a moment to deceive ourselve and fancy that at least his corps present.

Ay me! Whilst thee the shores, an founding seas
Wash far away &c.

fupremum

Ismenon primi mutant confin
ponti,

145

150

To strow the laureat herse where Lycid lies.

For so to interpose a little ease,

Let our frail thoughts dally with false surmise.

Ay me! Whilst thee the shores, and sounding seas

Wash far away, where'er thy bones are hurl'd, 155

Whether beyond the stormy Hebrides,

Where thou perhaps under the whelming tide

Visit'st the bottom of the monstrous world;

Or

lays Statius of young Crenæus kill'd lighting in the river Ismenos, 1X.

Richardson.

153. Let our frail thoughts] Aler'd in the Manuscript from Let

pur sad thoughts.

an

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fin

fa

re'd in the Manuscript from floods. But Mr. Jortin says shores is improper, and fancies it should be soles, the shallow waters, brevia. In the Mask 115, The sounds and sus—the sounds, freta. If Milton wrote shores, he perhaps had in his mind this passage of Virgil, En. VI. 362. where Palinurus, who, like Lycidas, had perished in the sea, says,

Nunc me fluctus habet, versantque ir litore venti.

On which line Pierius observes, Litus non tam de sicco, quam de astroginibus et extrema maris ora, intelligitur. But yet, though a dead body may be said to be washed on the shore by the returning tides,

the shore can hardly be said to wash the body; and the expression is harsh and uncouth.

— whilst thee the founding seas Wash far away, &c.

Far away, that is, in some remote place, whatsoever it be. He seems rather to mean in some place, than to some place.

156. Whether beyond &c] Whether thy body is carried north-

wards or fouthwards.

Whether beyond the stormy Hebrides, the western ilands of Scotland,

Where thou perhaps under the auhelming tide,

it is humming tide in Milton's Manuscript.

Visit'st the bottom of the monstrous world.

Virgil Æn. VI. 729.

Et quæ marmoreo fert monstra fub æquore pontus.

So

Or whether thou to our moist vows deny'd,
Sleep'st by the fable of Bellerus old,
Where the great vision of the guarded mount
Looks tow'ard Namancos and Bayona's hold;
Look homeward Angel now, and melt with ruth:
And, O ye Dolphins, wast the hapless youth.

Weep

So classical is Milton in every part of this poem.

160. Sleep'st by the fable of Bellerus old, &c] Milton doubting which way the waves might carry the body of Lycidas, drowned in the Irish sea, imagins it was either driven northward beyond the Hebrides, or else so far southward as to lie sleeping near the fable, or fabulous mansions of old Bellerus, where the great vision of the guarded mount looks towards ohe coast of Spain. But where can we find the place which is thus obfcurely described in the language of poetry and fiction? The place here meant is probably a promontory in Cornwal, known at prefent by the name of the Land's End, and called by Diodorus Siculus Belevium promontorium, perhaps from Bellerus one of the Cornish giants, with which that country and the poems of old British bards were once filled, A watch-tower and light-house formerly stood on this promontory, and looked, as Orofius fays, towards another high tower at Brigantia in Gallicia, and

consequently toward Bayona's hold. See Orofius and Camden, who concludes his account of this part of Cornwal with faying, that no other place in this iland looks directly to Spain. Meadowcourt. It may be farther observed, that Milton in his Manuscript had written Corineus and afterwards changeed it for Bellerus. Corineus came into this iland with Brute, and had that part of the country affign'd for his share, which after him was named Cornwal. " To Corineus, " fays Milton in the first book of " his History of England, Corn-" wal, as we now call it, fell by " lot; the rather by him lik'd,
for that the hugest giants in " rocks and caves were faid to " lurk still there; which kind of " monsters to deal with was his old " exercise." Of this race of giants, we may suppose, was Bellerus: but whoever he was, the alteration in Milton's Manuscript was certainly for the better, to take a person from whom that particular promontory was denominated, rather than one who gave name to the county at large. The

Weep no more, woful Shepherds, weep no more, For Lycidas your forrow is not dead, 166 Sunk though he be beneath the watry floor; So finks the day-star in the ocean bed, And yet anon repairs his drooping head, And tricks his beams, and with new spangled ore

Flame

fable of Bellerus and the vision of the guarded mount is plainly taken from some of our old romances, but we may perceive what place is intended, the Land's End, and St. Michael's mount in Cornwal.

163. Look homeward Angel now,] So the Paftoral Elegy on Sir Philip Sidney.

Philifides is dead. O happy Sprite,

That now in Heav'n with bleffed fouls doft bide,

Look down awhile from where thou fitst above &c. Thyer.

With pity. Spenfer Faery Queen, B. 1. Cant. 6. St. 12.

Are won with pity and unwonted ruth.

Fairfax, Cant. 2. St. 11.

All ruth, compassion, mercy he forgot.

the haples youth.] Alluding to what Pausanias says of Palæmon toward the end of his Attics, "that

" a dolphin took him up, and laid

" his body on the shore at Corinth

" where he was deified."

Richardson.

165. Weep no more, &c] Milton in this fudden and beautiful transition from the gloomy and mournful strain into that of hope and comfort seems pretty plainly to imitate Spenser in his 11th Eclogue, where bewailing the death of some maiden of great blood, whom he calleth Dido, in terms of the utmost grief and dejection, he breaks out all at once in the same manner.

Thyer.

168. So finks the day-star] The thought of a star's being wash'd in the ocean, and thence shining brighter, is frequent among the ancient poets: and at the first reading I conceiv'd that Milton meant the morning star alluding to Virgil, Æn. VIII. 589.

Qualis ubi oceani perfusus Lucifer unda &:

but upon farther confideration I rather think that he means the fun, whom in the same manner he calls

the

Flames in the forehead of the morning sky:

So Lycidas sunk low, but mounted high,

Through the dear might of him that walk'd the waves,

Where other groves and other streams along, With nectar pure his oozy locks he laves, And hears the unexpressive nuptial song, In the blest kingdoms meek of joy and love.

There

the diurnal star in the Paradise Lost, X. 1069: and Homer, if the hymn to Apollo be his, compares Apollo to a star in mid day, ver. 441.

Ασεςι ειδομεν το μεσώ ηματι-

174. Where other groves and other fireams along, Virgil Æn. VI. 641.

- folemque fuum, fua fidera norunt.

And as Mr. Richardson adds, Ariosto when he brings Astolso to the moon, to look for Orlando's wit, that was lost. Cant. 34. St. 72.

There other rivers stream, smile other fields

Than here with us, and other plains are firetch'd,

Sink other valleys, other mountains rife. &c.

175. With nectar pure his oozy locks he laves, Like Apollo in Horace, Od. III. IV. 61.

Qui rore puro Castaliæ lavit. Crines folutos.

nuptial fong, In the Manufcript it was at first List'ning the unexpressive &c. This is the song in the Revelation, which no man could learn but they who were not desile with women, and were virgins. Rev. XIV. 3, 4. The author has used the word unexpressive in the same manner before in his Hymn on the Nativity, St. 11.

Harping in loud and folemn quit With unexpressive notes to Heav'n' new-born heir.

Nor are parallel instances wanting in Shakespear. As you like it A& 3. Sc. 2.

The fair, the chaste, and unexpressive she.

And in like manner insuppressive it used for not to be suppressive. Juliu Cæsar, Act 2. Sc. 2.

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there entertain him all the Saints above, n folemn troops and fweet focieties, that fing, and finging in their glory move, 180 and wipe the tears for ever from his eyes. low, Lycidas, the shepherds weep no more; Henceforth thou art the genius of the shore, n thy large recompense, and shalt be good To all that wander in that perilous flood. 185 Thus

our spirits.

have feveral times had the pleare of making the fame remarks nd observations as Mr. Thyer, nd here we had both mark'd these nstances from Shakespear.

177. In the blest kingdoms meek of joy and love.] That is in the lest kingdoms of meek joy and we; a transposition of the addive, which we meet with also the Paradife Lost, IX. 318.

So spake domestic Adam in his care,

which verse domestic is without oubt to be join'd to care, and not Adam as the common opinion So also in the same book, ver.

ex

iu

-and th' hour of Supper comes unearn'd. Thyer.

Nor th' insuppressive mettle of 183. Henceforth thou art the genius of the shore,] This is said in allusion to the story of Melicerta or Palæmon, who with his mother Ino was drown'd, and became a fea deity propitious to mariners. Ovid, Met. IV. Fast. VI. Virgil Georg. I. 436.

Votaque servati solvent in littore

Glauco, et Panopeæ, & Inoo Melicertæ.

And as Mr. Jortin observes, it is pleafant to fee how the most antipapistical poets are inclined to canonize and then to invoke their friends as faints. See the poem on the fair Infant. St. 10.

184. — and shalt be good &c] The fame compliment that Virgil pays to his Daphnis. Ecl. V. 64.

-Deus, deus ille, Menalca. Sis bonus ô felixque tuis! &c. Thyer. 189. With

Thus fang the uncouth swain to th' oaks and rills. While the still morn went out with sandals gray, He touch'd the tender stops of various quills, With eager thought warbling his Doric lay:

And now the sun had stretch'd out all the hills, 190 And now was dropt into the western bay;

At last he rose, and twitch'd his mantle blue:

To morrow to fresh woods, and pastures new.

ling his Doric lay: He calls it Doric lay, because it imitates Theocritus and other pastoral poets, who wrote in the Doric dialect. Tho' Milton calls himself as yet uncouth, he warbles with eager thought his Doric lay; earnest of the poet he was to be, at least; as he promises in the motto to these juvenile poems of edit. 1645.

— baccare frontem
Cingite, ne vati noceat mala
lingua futuro.

This looks very modest, but see what he infinuates. The first part of Virgil's verse is,

Aut si ultra placitum laudarit, baccare frontem &c. Richardson.

out all the hills,] He had no doubt Virgil in his eye. Ecl. I. 83.

Et jam summa procul villarum culmina sumant,

Majoresque cadunt altis de montibus umbræ.

Virgil's is an admirable description of a rural evening, but know not whether Milton's is not better, as it represents the surfetting so by degrees.

And now the fun had firetch'd out all the hills,

And now was dropt into the western bay:

though it must be said that the image of the smoke ascending from the village-chimnies, which Milton has omitted, is very natural and beautiful.

193. To morrow to fresh woods, and pastures new.] Theocrius. Idyll. I. 145.

Χαιρετ': εγω δ' ύμμιν και ες ύτερι άπου ασω. Jortin.

Mr. Richardson conceives that by this last verse the poet says (pastrongly) that he is hastening to

and eager on new works: but I ather believe that it was faid in allusion to his travels into Italy, which he was now meditating, and on which he set out the pring following. I will conclude any remarks upon this poem with the just observation of Mr. Thyer. The particular beauties of this harming pastoral are too striking o need much descanting upon;

but what gives the greatest grace to the whole is that natural and a-greeable wildness and irregularity which runs quite through it, than which nothing could be better suited to express the warm affection which Milton had for his friend, and the extreme grief he was in for the loss of him. Grief is eloquent, but not formal,

XVIII.

The Fifth ode of Horace, Lib. I.

Quis multa gracilis te puer in rosa, rendred almost word for word without rime, according to the Latin measure, as near as the language will permit.

HAT slender youth bedew'd with liquid odors
Courts thee on roses in some pleasant cave,
Pyrrha? for whom bind'st thou
In wreaths thy golden hair,

Plain in thy neatness? O how oft shall he
On faith and changed Gods complain, and seas
Rough with black winds and storms

Unwonted shall admire!

Who now enjoys thee credulous, all gold,

Who always vacant always amiable Hopes thee, of flattering gales

Unmindful. Haples they

To whom thou untry'd seem'st fair. Me in my vow'd

10

15

Picture the facred wall declares t' have hung

My dank and dropping weeds To the stern God of sea.

This Ode was first added in the second edition of the author's preme in 1673.

Ad PYRRHAM. ODE V.

Horatius ex Pyrrhæ illecebris tanquam è naufragio enataverat, cujus amore irretitos, affirmat esse miseros.

UIS multa gracilis te puer in rosa Perfusus liquidis urget odoribus, Grato, Pyrrha, fub antro? Cui flavam religas comam Simplex munditiis? heu quoties fidem Mutatosque deos flebit, et aspera Nigris æquora ventis

Emirabitur infolens!

Qui nunc te fruitur credulus aurea,

ui semper vacuam semper amabilem Sperat, nescius auræ

Fallacis. Miseri quibus

ntentata nites. Me tabula facer

otiva paries indicat uvida Suspendisse potenti

Vestimenta maris Deo

15

IO

P 2

On

XIX.

On the new forcers of conscience under the Long PARLAMENT.

BECAUSE you have thrown off your Prelate Lord,

And with stiff vows renounc'd his Liturgy,
To seise the widow'd whore Plurality
From them whose sin ye envied, not abhorr'd,
Dare ye for this adjure the civil sword

This copy of verses also was first added in the second edition of the author's poems in 1673, and I suppose was made, when the Directory was establish'd, and disputes ran high between the Presbyterians and Independents in the year 1645, the latter pleading for a toleration, and the former against it. And in the manuscript it is not in Milton's own hand, but in another, the same that wrote some of the Sonnets.

3. — the widow'd whore] In the Manuscript it was at first

- the vacant whore.

In the Presbyterian form of govornment there were congregational, classical, provincial, and national affemblies. See what the author fays in his Observations on the Irish peace, p. 356. Vol. 1. Edit. 1738. "Their next impeach ment is, that we oppose the Pref.

byterial government, the hedge and bulwark of religion. Which al

"the land knows to be a mod "impudent falshood, having el

"tablish'd it with all freedom
wherever it hath been desir'd

"Nevertheless, as we perceive in assuring to be a compulsive power upon all without except

"tion in parochial, classical, and
provincial hierarchies, or to re
quire the fleshly arm of magi

"fracy in the execution of a spi"ritual disciplin, to punish and

" amerce by any corporal inflic

To force our consciences that Christ set free,
And ride us with a classic hierarchy
Taught ye by mere A. S. and Rothersord?
Men whose life, learning, faith, and pure intent 9
Would have been held in high esteem with Paul,
Must now be nam'd and printed Heretics
By shallow Edwards and Scotch what d'ye call:
But we do hope to find out all your tricks,
Your plots and packing worse than those of Trent,
That so the Parliament
May with their wholesome and preventive shears 16
Clip

tion those whose consciences cannot be edify'd by what authority they are compell'd, we hold it no more to be the hedge and bulwark of religion, than the Popish and Prelatical courts, or the Spanish Inquisition."

8. — by mere A. S. and Rotherford?] I know not who is
meant by A. S. Some book might
have been publish'd sign'd by
hose letters, and perhaps an equioque might also be intended.
Sam. Rotherford was one of the
commissioners of the church of
cotland.

12. By shallow Edwards &c] In he Manuscript it was at first harerain'd Edwards. He wrote the

Gangræna, a book in which the errors, heresies, blasphemies, and lewd practice, which broke out in the last four years (1642, 1643, 1644, 1645,) are recited: See Collier's Ecclesiastical History, Vol. 2. p. 855. Mr. Thyer gives this account of it, that it was publish'd in 1646, and dedicated to the Parlament by Thomas Edwards minister of the Gospel, and was intitled Gangræna, or a Catalogue and Discovery of many of the errors, heresies, blasphemies, and pernicious practices of the Sectaries of this time, vented and acted in England in these four last years. Scotch what d'ye call might be perhaps the famous Alexander Henderson, or as that expression implies some hard name, George Gallespie, a Scotch P 3 ministe

Clip your phylacteries, though bauk your ears,

And succour our just sears,

When they shall read this clearly in your charge,

New Presbyter is but Old Priest writ large.

minister and commissioner at Westminster, called Galaspe in Whitlock, and Galasp in one of our author's Sonnets: and nothing could be expressed with greater contempt.

17. Clip your phylacteries, though bank your ears,] So we read as it is corrected in the table of Errata in the edition of 1673: in all the editions it is falfly printed bank your ears. This line in the Manufcript was thus at first,

Crop ye as close as marginal P-s ears.

He means Prynne who had been fentenc'd to lose his ears, and afterwards was sentenc'd to lose the remainder of them, so that he was close cropt indeed: and the reason of his calling him marginal is ex-

press'd in his treatise of the likeliest Means to remove hirelings out of the church. "And yet a late hot Que." rist for tithes, whom ye may know by his wit's lying ever beside him in the margin, to be ever beside his wits in the text; a sierce reformer once, now rankled with a contrary heat, &c." Vol. 1. p. 569. Edit, 1738.

Priest He expresses the same sentiment in other parts of his works. Bishops and Presbyters are the same to us both name and thing. &c. See his speech for the liberty of unlicenc'd printing. Vol. 1. p. 153. and the conclusion of his treatise intitled. The Tenure of Kings and Magistrates.

SONNETS.

I.

To the NIGHTINGALE.

Nightingale, that on yon bloomy spray
Warblest at eve, when all the woods are still,
Thou with fresh hope the lover's heart dost fill,
While the jolly hours lead on propitious May.
Thy liquid notes that close the eye of day,

First

The Sonnet is a species of poetry of Italian extraction, and the famous Petrarch hath gained the reputation of being the first author and inventor of it. He wrote a great number in commendation of his mistress Laura, with whom he was in love for twenty years together, and whose death he lamented with the same zeal for ten years afterwards: and for the tenderness and delicacy of his passion, as well as for the beauty and elegance of his fentiments and language, he is esteemed the great master of love-poetry among the Moderns, and his Sonnets are univerfally allow'd to be the standard and perfection of that kind of The Sonnet, I think, writing. confists generally of one thought, and that always turn'd in fourteen verses of the length of our heroics,

two stanza's or measures of four verses each, and two of three, the first eight verses having no more than two rimes: and herein it differs from the Canzone, which is not confined to any number of stanza's or verses. It is certainly one of the most difficult of all the leffer kinds of poetry, fuch fim-plicity and fuch correctness being requir'd in the composition: And I have often wonder'd that the quaintness and exactness of the times alone did not deter Milton from attempting it, but he was carried on by his love of the Italians and Italian poetry: and other celebrated writers have been equally fond of copying Petrarch, as Bellay, Ronfard, Malherb &c. among the French; Sidney, Spenfer, Shakespear &c. among the English; but none of them have First heard before the shallow cuccoo's bill,

Portend success in love; O if Jove's will

Have link'd that amorous pow'r to thy soft lay,

Now timely sing, ere the rude bird of hate

Foretel my hopeless doom in some grove nigh; 10

As thou from year to year hast sung too late

For my relief, yet hadst no reason why:

Whether the Muse, or Love call thee his mate,

Both them I serve, and of their train am I.

II.

Donna leggiadra il cui bel nome honora
L'herbosa val di Rheno, e il nobil varco,
Bene è colui d'ogni valore scarco
Qual tuo spirto gentil non innamora,
Che dolcemente mostra si di suora
De sui atti soavi giamai parco,
E i don', che son d'amor saette ed arco,
La onde l' alta tua virtu s'insiora.

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conformed so exactly to the Italian model as Milton: and he is the last who excell'd in this species of poetry, which was almost extinct among us, till it was reviv'd of late with good success by an ingenious Gentleman in Dodsley's Miscellanies.

We have observed elsewhere how fond our poet was of the Nightingale, and this address to her is founded upon the same notion or tradition as Chaucer's verses of the Cuccoo and the Nightingale.

But

Quando tu vaga parli, o lieta canti
Che mover possa duro alpestre legno
Guardi ciascun a gli occhi, ed a gli orecchi
e'entrata, chi di te si truova indegno;
Gratia sola di su gli vaglia, inanti
Che'l disio amoroso al cuor s'invecchi.

III.

L'avezza giovinetta pastorella

L'avezza giovinetta pastorella

Va bagnando l'herbetta strana e bella

Che mal si spande a disusata spera

nor di sua natia alma primavera,

Cosi Amor meco insù la lingua snella

Desta il sior novo di strania favella,

Mentre io di te, vezzosamente altera,

anto, dal mio buon popol non inteso

E'l bel Tamigi cangio col bel Arno.

Amor lo volse, ed io a l'altrui peso

Seppi

10

5

But as I lay this other night waking,

o

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he

But

thought howe lovirs had a tokining,

And amonge 'hem it was a commune tale,

That it were gode to here the nightingale,

Moche rathir than the luede cuccoo fing C_c .

6. First heard before] Virgil Æn. IV. 24.

Sed mihi vel tellus optem prius ima dehifcat,

Ante pudor quam te violo, aut tua jura resolvo. See Cerda. Richardson. Seppi ch' Amor cosa mai volse indarno.

Deh! foss' il mio cuor lento e'l duro seno
A chi pianta dal ciel si buon terreno.

Canzone.

R Idonsi donne e giovani amorosi
M' accostandosi attorno, e perche scrivi,
Perche tu scrivi in lingua ignota e strana
Verseggiando d' amor, e come t'osi?
Dinne, se la tua speme sia mai vana,
E de pensieri lo miglior t' arrivi;
Cosi mi van burlando, altri rivi
Altri lidi t'aspettan, & altre onde
Nelle cui verdi sponde
Spuntati ad hor, ad hor a la tua chioma
L' immortal guiderdon d' eterne frondi
Perche alle spalle tue soverchia soma?
Canzon dirotti, e tu per me rispondi
Dice mia Donna, e'l suo dir, é il mio cuore
Questa e lingua di cui si vanta Amore.

IV.

Diodati, e te'l dirò con maraviglia, Quel ritroso io ch'amor spreggiar soléa E de suoi lacci spesso mi ridéa

Gia caddi, ov'huom dabben talhor s'impiglia.

Je treccie d' oro, ne guancia vermiglia

M' abbaglian sì, ma sotto nova idea

Pellegrina bellezza che'l cuor bea,

Portamenti alti honesti, e nelle ciglia

uel sereno sulgor d' amabil nero,

Parole adorne di lingua piu d' una,

E'l cantar che di mezzo l'hemispero

raviar ben puo la faticosa Luna,

E degli occhi suoi auventa si gran suoco

Che l'incerar gli orecchi mi sia poco.

V.

er certo i bei vostr'occhi, Donna mia

Esser non puo che non sian lo mio sole

Si mi percuoton forte, come ei suole

Per l'arene di Libia chi s'invia,

sentre un caldo vapor (ne sentì pria)

Da quel lato si spinge ove mi duole,

Che forse amanti nelle lor parole

Chiaman sospir; io non so che si sia:

arte rinchiusa, e turbida si cela

Scosso mi il petto, e poi n'uscendo poceo

5

10

Quivi

Quivi d' attorno o s'agghiaccia, o s'ingiela; Ma quanto a gli occhi giunge a trovar loco Tutte le notti a me suol far piovose Finche mia Alba rivien colma di rose.

VI.

Giovane piano, e semplicetto amante

Poi che suggir me stesso in dubbio sono,

Madonna a voi del mio cuor l'humil dono

Faro divoto; io certo a prove tante

L'hebbi sedele, intrepido, costante,

De pensieri leggiadro, accorto, e buono;

Quando

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* This Sonnet was made in 1631, and was fent in a letter to a friend, who had importun'd the author to take orders; of which letter there are two draughts in his own Manuscript, and the former runs thus.

SIR,

"Besides that in sundry respects
"I must acknowledge me to prostrain to be you whenever we meet,
you are often to me, and were
yesterday especially as a good
watch man to admonish that the
hours of the night pass on (for
fo I call my life as yet obscure
and unserviceable to mankind)
and that the day is at hand,
wherein Christ commands all to
labor while there is light: which

" to no other purpose, than ou " of a true defire that God should " be honor'd in every one, I am " ever ready, you know, when " occasion is, to give you account " as I ought, though unask'd, o " my tardy moving according to "the precept of my conscience " which I firmly trust is not with " out God. Yet now I will no " frain for any fet apology, bu " only refer myself to what my " mind shall have at any time to " declare herself at her best ease "Yet if you think, as you fat " that too much love of learning " is in fault, and that I have give " up myself to dream away m " years in the arms of studious re " tirement, like Endymion wit

" because I am persuaded you do

Quando rugge il gran mondo, e scocca il tuono, s'arma di se, e d' intero diamante, santo del forse, e d' invidia sicuro, Di timori, e speranze al popol use Quanto d'ingegno, e d'alto valor vago, e di cetta sonora, e delle muse:

Sol troverete in tal parte men duro Ove Amor mise l'insanabil ago.

VII.

* On his being arriv'd to the age of 23. How foon hath Time, the subtle thief of youth,

Stoln

the moon on Latmus hill; yet consider, that if it were no more but this, to overcome this, there is on the other side both ill more bewitchful to entice away, and natural years more fwaying, and good more available to withdraw to that which you wish me; as first all the fond hopes which forward youth and vanity are fledge with, none of which can fort with this Pluto's helmet, as Homer calls it, of obscurity, and would soon cause me to throw it off, if there were nothing else in't but an affected and fruitless curiosity of knowing; and then a natural defire of honour and renown, which I think possesses the breast of every scholar, as well of him

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" that shall, as of him that never " shall obtain it (if this be altoge-" ther bad) which would quickly " oversway this flegm and melan-" choly of bashfulness, or that " other humor, and prevail with " me to prefer a life, that had at " least some credit in it, some " place given it, before a manner " of living much difregarded and " discountenanc'd. There is be-" fides this, as all well know, a-" bout this time of a man's life, " a strong inclination, be it good " or no, to build up a house and " family of his own in the best " manner he may; to which no-" thing is more helpful than the " early entring into fome credible " employment, and nothing more " crofs than my way, which my " wasting

Stoln on his wing my three and twentieth year! My hafting days fly on with full career, But my late spring no bud or blossom shew'th. Perhaps my semblance might deceive the truth, That I to manhood am arriv'd fo near. And inward ripeness doth much less appear, That some more timely-happy spirits indu'th.

Ye

" wasting youth would presently bethink her of, and kill one love " with another, if that were all. " But what delight or what pecu-" liar conceit, may you in charity think, could hold out against " the long knowledge of a contrary " command from above, and the " terrible seisure of him that hid his " talent? Therefore commit grace to grace, or nature to nature, there will be found on the other " way more obvious temptations " to bad, as gain, preferment, am-" bition, more winning present-" ments of good, and more prone. " affections of nature to incline and " dispose, not counting outward " causes, as expectations and mur-" murs of friends, scandals taken, " and fuch like, than the bare love " of notions could refift. So that " if it be that which you suppose " it had by this been round about " begirt and overmaster'd, whe-" ther it had proceeded from vir-" tue, vice, or nature in me. Yet " that you may fee that I am fome " time suspicious of myself, and do " take notice of a certain belated-

" ness in me, I am the bolder to " fend you some of my nightwan " thoughts fome while fince, fine

" they come in fitly, in a Petrar chian stanza.

" How foon hath Time &c.

The latter draught is as follows.

"Besides that in sundry other

SIR,

" respects I must acknowledge me " to profit by you whenever w " meet, you are often to me, and " were yesterday especially, as good watchman to admonish that "the hours of the night pals of " (for fo I call my life as yet ob-" fcure and unferviceable to man-" kind) and that the day with me " is at hand, wherein Christ com " mands all to labor while there is " light: which because I am per

" fuaded you do to no other pur " pose, than out of a true desir " that God should be honour'd in

" every one, I therefore think my " felf bound, though unask'd, to give you account, as oft as oc

66 callog

et be it less or more, or soon or slow,

It shall be still in strictest measure even

To that same lot, however mean or high,

oward which Time leads me, and the will of

Heaven;

All is, if I have grace to use it so, As ever in my great Task-master's eye.

When

" haite

casion is, of this my tardy moving, according to the precept of my conscience, which I firmly trust is not without God. Yet now I will not strain for any set apology, but only refer myself to what my mind shall have at any time to declare herself at her best ease. But if you think, as you said, that too much love of learning is in fault, and that I have given up myself to dream away my years in the arms of fudious retirement, like Endymion with the moon as the tale of Latmus goes; yet confider that if it were no more but the mere love of learning, whether it proceed from a principle bad, good, or natural, it could not have held out thus long against to strong opposition on the other fide of every kind; for if it be bad, why should not all the fond hopes that forward youth and vanity are fledge with, together with gain, pride, and ambition, call me forward more powerfully, than a poor regardless and

" unprofitable fin of curiofity " should be able to withhold me, " whereby a man cuts himself off " from all action, and becomes the " most helpless, pusillanimous, and " unweapon'd creature in the " world, the most unfit and unable " to do that which all mortals most " aspire to, either to be useful to " his friends, or to offend his ene-" mies. Or if it be to be thought " a natural proneness, there is a-" gainst that a much more potent " inclination inbred, which about " this time of life folicits most, the " defire of house and family of his own, to which nothing is esteem-" ed more helpful than the early " entring into credible employ-" ment, and nothing more hinder-" ing than this affected folitariness. " And though this were enough, " yet there is to this another act, if not of pure, yet of refin'd na-" ture, no less available to dissuade " prolonged obscurity, a defire of " honor and repute and immortal " fame feated in the breast of every " true scholar, which all make

VIII.

* When the affault was intended to the City.

Captain or Colonel, or Knight in arms,

Whose chance on these defenseless doors may seise

If deed of honor did thee ever please,

Guard them, and him within protect from harms

He

" haste to by the readiest ways of " publishing and divulging con-" ceived merits, as well those that " shall, as those that never shall obtain it. Nature therefore " would prefently work the more " prevalent way, if there were " nothing but this inferior bent of " herself to restrain her. Lastly " the love of learning, as it is the pursuit of fomething good, it would fooner follow the more " excellent and fupreme good * known and presented, and so be " quickly diverted from the empty " and fantastic chase of shadows " and notions to the folid good " flowing from due and timely " obedience to that command in " the Gospel set out by the terrible " feifing of him that hid the talent. "It is more probable therefore that not the endless delight of " fpeculation, but this very con-" fideration of that great command-" ment, does not press forward, as " foon as many do, to undergo, " but keeps off with a facred reve-" rence and religious advisement

" how best to undergo; not taking " thought of being late, so it give " advantage to be more fit; for " those that were latest lost no " thing, when the master of the " vineyard came to give each on " his hire. And here I am come to " a stream-head copious enough to " disburden itself like Nilus at se " ven mouths into an ocean; bu " then I should also run into are " ciprocal contradiction of ebbing " and flowing at once, and do that " which I excuse myself for no " doing, preach and not preach "Yet that you may fee that I am " fomething suspicious of myself " and do take notice of a certain " belatedness in me, I am the " bolder to fend you some of my " nightward thoughts fome while " fince, because they come in no " altogether unfitly, made up if " a Petrarchian stanza, which " told you of.

" How foon hath Time &c.

"By this I believe you may well repent of having made mention and

That call fame on such gentle acts as these,
And he can spread thy name o'er lands and seas,
Whatever clime the sun's bright circle warms.
List not thy spear against the Muses bow'r:
The great Emathian conqueror bid spare
The house of Pindarus, when temple' and tow'r
Went

at all of this matter, for if I have not all this while won you to this, I have certainly wearied you of it. This therefore alone may be a fufficient reason for me to keep me as I am, lest having thus tired you fingly, I should deal worse with a whole congregation, and spoil all the patience of a parish: for I myself do not only see my own tediousness, but now grow offended with it, that has hinder'd me thus long from coming to the last and best penod of my letter, and that which must now chiefly work my pardon, that I am

Your true and unfeigned friend."

To this fonnet we have preed the title, which the author
mself has in the Manuscript. In
e Manuscript this sonnet was
itten by another hand, and had
stitle On his door when the City
toted an assault: but this he
atched out, and wrote with his
p hand When the assault was inVol. II.

tended to the City. The date was also added 1642, but blotted out again: and it was in November 1642 that the King marched with his army as near as Brentford, and put the city in great consternation. Milton was then in his 34th year.

3. If deed of honour did thee ever please,] So this verse is printed in the second edition in the year 1673. In the first edition of 1645, and in the Manuscript it stands thus,

If ever deed of honour did thee please.

When Alexander the great took Thebes, and intirely ras'd the rest of the city, he order'd the house of Pindar to be preserv'd out of regard to his memory: and the ruins of Pindar's house were to be seen at Thebes, in Pausanias's time, who lived under Antoninus the philosopher. See Pausan. Boot. cap. 25. Edit. Kuhnii.

12. - And

Went to the ground: And the repeated air
Of fad Electra's poet had the pow'r
To fave th' Athenian walls from ruin bare.

IX.

To a virtuous young Lady.

Lady that in the prime of earliest youth

Wisely hath shunn'd the broad way and the green
And with those few art eminently seen,
That labor up the hill of heav'nly truth,
The better part with Mary and with Ruth
Chosen thou hast; and they that overween,
And at thy growing virtues fret their spleen,

I suppose this refers to a passage in Plutarch's Life of Lysander. When that general had taken Athens, he proposed to change the government. Some say he moved in council that the Athenians might be reduced to slavery, when at the same time Erianthus the Theban proposed wholly to destroy the city, and leave the country desolate: but a little afterwards at an entertainment of the captains, one of them repeated some verses out of Euripides's Electra, beginning thus,

Electra, Oh unhappy queen, Whither wou'd you fly? return; Your absence the forfaken grove And defart palace seem to moun

This struck them, and gave the occasion to restect, how barbarou it would appear to lay that city is ruin which had been renown'd so the birth and education of so man famous men. ELTA MELTOS CUBOR YEVOUREVING TWO NYEMOVEWS WAS ACAST EX THE EDUTION HARRICAS THE WASON, IN APPLIED.

Αγαμεμινού ω κορα, πλυθού Ηλε τρα Πότι ζαν αγροτειραν αυλαν.

Πανίας επικλασθηναι, και φανι Εχετλιον εργον, την έτως ευκλεα κ Tho Pa

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8. -

And

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No anger find in thee, but pity' and ruth.
Thy care is fix'd, and zealously attends
To fill thy odorous lamp with deeds of light, 10
And hope that reaps not shame. Therefore be sure shou, when the bridegroom with his feastful friends
Passes to bliss at the mid hour of night,
Hast gain'd thy entrance, Virgin wise and pure.

X.

* To the Lady Margaret Ley.

Daughter to that good Earl, once prefident

Of England's Council, and her Treasury,

Who liv'd in both, unstain'd with gold or fee.

And

μετες ανδρας **φ**ερυσαν αιελειν και φγασασθαι την σολιν. Vol. 1. 441. Edit. Paris. 1624.

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5.—with Mary and with Ruth]
o it is in Milton's Manuscript,
ad in the edition of 1673. In
the first edition of 1645 it was
ally printed

-with Mary and the Ruth.

7. And at thy growing virtues] the Manuscript it was at first,

And at thy blooming virtue or prospering.

8. — but pity and ruth.] Here wh and ruth are made to rime to the other, and it may perhaps of nd the niceness of modern ears

that the same word should rime to itself though in different senses: but our old poets were not so very delicate, and the reader may see parallel instances in Spenser's Faery Queen. B. 1. Cant. 6. St. 39. and B. 7. Cant. 6. St. 38.

of night, Instead of this line he had written at first,

Opens the door of blifs that hour of night:

but he rightly alter'd it, the better to accommodate it to the parable to which he is alluding. See Mat. XXV.

* We have given the title which is in Milton's Manuscript, To the Q 2 Lady

And left them both, more in himself content,
Till sad the breaking of that Parlament
Broke him, as that dishonest victory
At Chæronea, fatal to liberty,
Kill'd with report that old man eloquent.
Though later born than to have known the days
Wherein your father florish'd, yet by you,
Madam, methinks I see him living yet;
So well your words his noble virtues praise,
That all both judge you to relate them true,
And to possess them, honor'd Margaret.

Lady Margaret Ley. She was the daughter of Sir James Ley, whose fingular learning and abilities raised him through all the great posts of the law, till he came to be made Earl of Marlborough, and Lord High Treasurer, and Lord Prefident of the Council to King James I. He died in an advanc'd age, and Milton attributes his death to the breaking of the parlament; and it is true that the parlament was diffolved the 10th of March 1628-9, and he died on the 14th of the same month. He left feveral fons and daughters; and the Lady Margaret was married to Captain Hobson of the Ile of Wight. It appears from the accounts of Milton's life, that in the year 1643 he used frequently

to visit this lady and her husband and about that time we may sup pose that this sonnet was com pos'd. bo

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6. — as that dishonest victor &c] This victory was gain'd be Philip of Macedon over the Athenians and their allies; and the nians and their allies; and the news being brought to Athenian that old elequent man, Isocrate who was near a hundred year old, died within a few days, being determin'd not to survive the liberties of his country. — πο λευτα του βρου επε Χαιρωνίδε ας χοιθώ, ολιγαις ήμεραις ύς ερου της Χαιρωνία μαχης, δυούν διούα βίδια κως ένατου ετη, γυωμη χρησαμιού κως ένατου ετη, γυωμη χρησαμιού κως ένατου ετη, γυωμη χρησαμιού και τοις αγαθοις της πολεως είνει ταλυσαι του ένατε βίου. Dionysis

XI.

* On the detraction which followed upon my writing certain treatifes.

book was writ of late call'd Tetrachordon,
And woven close, both matter, form and stile;
The subject new; it walk'd the town a while,
Numb'ring good intellects; now seldom por'd on.
ries the stall-reader, Bless us! what a word on
A title page is this! and some in sile
Stand spelling salse, while one might walk to MileEnd Green. Why is it harder Sirs than Gordon,
Colkitto,

alicarnass. de Isocrate Vol. 2. 150. Edit. Hudson. Plutarch ys that he abstain'd from sood r sour days, and so put a period his life, having liv'd 98, or as me say 120 years. See Plutarch's wes of the ten Orators. Vol. 2. 837. Edit. Paris. 1624.

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UEVO UX1 When Milton publish'd his oks of Divorce, he was greatly ademn'd by the Presbyterian rgy, whose advocate and chamon he had been before. He blish'd his Tetrachordon or Exsitions upon the four chief aces in Scripture, which treat of triage or nullities in marriage, 1645; and soon after we may ppose he composed these two

fonnets, which were first printed in the edition of 1673, and to which we have prefixed the title that he himself has in the Manuscript.

I. A book was writ of late &c] In the Manuscript he had written at first,

I writ a book of late call'd Tetrachordon,

And weav'd in close, both matter, form and stile;

It went off well about the town a while,

Numb'ring good wits, but now is feldom por'd on.

The reader will readily agree, that it was alter'd for the better.

Q3 9. Colkitto,

Colkitto, or Macdonnel, or Galasp?

Those rugged names to our like mouths grow sleek,
That would have made Quintilian stare and gasp.
Thy age, like ours, O Soul of Sir John Cheek,
Hated not learning worse than toad or asp,
When thou taught'st Cambridge, and king Edward
Greek.

XII.

On the same.

I did but prompt the age to quit their clogs
By the known rules of ancient liberty,
When strait a barbarous noise environs me
Of owls and cuccoos, asses, apes and dogs:

9. Colkitto, or Macdonnel, or Galasp? We may suppose that these were persons of note and eminence amongst the Scotch ministers who were for pressing and enforcing the Covenant. Galasp we know was one of the Scotch ministers and commissioners from the Kirk to the Parlament. See the verses on the forcers of conscience.

10. Those rugged names] He had written at first barbarous, and then rough beaun and then rugged.

12. Sir John Cheek] Or Cheke. He was the first Professor of the Greek tongue in the university of Cambridge, and was highly influmental in bringing that language into repute, and restoring the original pronunciation of it, the with great opposition from the patrons of ignorance and poper, and especially from Gardiner, be shop of Winchester, and chance lor of the university. He was a terwards made one of the tuto to Edward VI. See his life be Strype, or in Biographia Britannica.

4. Of owls and cuccoss,] In Mi ton's Manuscript it stands,

Of owls and buzzards -

5.

Rail'd at Latona's twin-born progeny,
Which after held the fun and moon in fee.
But this is got by casting pearl to hogs;
That bawl for freedom in their senseless mood,
And still revolt when truth would set them free.
Licence they mean when they cry Liberty;
For who loves that, must first be wise and good;
But from that mark how far they rove we see
For all this waste of wealth, and loss of blood.

XIII.

* To Mr. H. LAWES on his Airs.

Harry, whose tuneful and well measur'd song

First

5. As when those hinds &c] The able of the Lycians clowns changed no frogs is related by Ovid, let. VI. Fab. 4. and the poet in ying

Which after held the fun and moon in fee,

nimates the good hopes which he ad of himfelf, and his expectaons of making a confiderable fiore in the world.

to

tar

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18. — by casting pearl to hogs;] lat. VII. 6. neither cast ye your wil before swine.

10. And still revolt &c] He had nitten at first,

And hate the truth whereby they should be free.

* This fonnet was also first added in the edition of 1673, and in Milton's Manuscript it is dated Febr 9. 1645. and said to be wrote to Mr. Lawes on the publishing of his airs. This Mr. Henry Lawes was a gentleman of his Majesty's chapel, and one of his band of music, and an intimate friend of Milton, as appears by his first publishing the Mask in 1637, the airs of which he set to musick, and probably too those of his Arcades. He was educated under Signor Q4

First taught our English music how to span
Words with just note and accent, not to scan
With Midas ears, committing short and long;
Thy worth and skill exempts thee from the throng,
With praise enough for envy to look wan;
To after age thou shalt be writ the man,
That with smooth air could'st humour best our
tongue.

Thou honor'st verse, and verse must lend her wing To honor thee, the priest of Phæbus quire,

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Coperario, and introduced a fofter mixture of Italian airs, than had been practis'd before in our nation; as Mr. Fenton fays in his notes upon Waller, who has also honor'd him with a copy of verses inscrib'd To Mr. Henry Lawes who had then newly set a song of mine in the year 1635.

3. Words with just note &c] These two lines were once thus in the Manuscript,

Words with just notes, which till then us'd to scan or —when most were us'd to scan With Midas ears, misjoining short and long.

But committing, as Mr. Richardson remarks, conveys with it the idea of offending against quantity and harmony.

5.—exempts thee from the throng Horace Od. I. I. 32.

Secernunt populo-Richardson.

6. With praise enough &c] Instead of this line was the following a first in the Manuscript,

And gives thee praise above the pipe of Pan.

7.—thou shalt be writ the man &c] This too in the stile of Horace, Od. I. VI. 1.

Scriberis Vario fortis, et hostium Victor.

And in the Manuscript it was thu at first,

-thou shalt be writ a man That didst reform thy art, the chit among.

9. - and

That tun'st their happiest lines in hymn, or story. Dante shall give fame leave to set thee higher Than his Cafella, whom he woo'd to fing Met in the milder shades purgatory.

XIV.

On the religious memory of Mrs. Catharine Thomson, my christian friend, deceas'd 16 Decem. 1646.

When faith and love, which parted from thee never, Had ripen'd thy just soul to dwell with God,

Meekly

9. — and verse must lend ber wing] There are three manutript copies of this sonnet, two by lilton, the second corrected, and e third by another hand; and in lof them we read must lend ber ving, which we prefer to must send or wing, as it is in the printed

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and

12. Dante shall give &c] These erses were thus at first,

Fame by the Tuscan's leave shall fet thee higher

Than his Caselle, whom Dante woo'd to fing &c.

13. Than his Casella, whom he woo'd to fing &c] This refers the second Canto of Dante's urgatorio, where the poet relates

tory, and wooing him to fing in these terms,

— se nuova legge non ti toglie Memoria, o uso à l' amoroso canto,

Che mi solea quetar tutte mie voglie;

Di ciò ti piaccia consolar al-

L'anima mia -Thyer.

* To this sonnet, which was first printed in the edition of 1673, we have added the tide which is in Milton's Manuscript. Who this Mrs. Thomson was, we cannot be certain; but I find in the accounts of Milton's life, that when he was first made Latin secretary, he lodged at one Thomson's next door to the Bull-head tavern at Chas meeting with Casella in purga- ring-Cross. This Mrs. Thomson

Meekly thou didst resign this earthly load Of death, call'd life; which us from life doth sever,

Thy works and alms and all thy good endevor
Stay'd not behind, nor in the grave were trod;
But as faith pointed with her golden rod,
Follow'd thee up to joy and blis for ever.

Love led them on, and faith who knew them best Thy hand-maids, clad them o'er with purple beams

And azure wings, that up they flew fo drest, II And spake the truth of thee on glorious themes

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was in all probability one of that family.

3. Meekly thou didst resign &c] In the Manuscript these lines were thus at first,

Meekly thou didst resign this earthly clod

Of flesh and sin, which man from Heav'n doth fever.

• 6. Stay'd not behind, &c] Instead of these lines were the following at first in the Manuscript,

Strait follow'd thee the path that faints have trod,

Still as they journey'd from this dark abode

Up to the realm of peace and joy for ever.

Faith show'd the way, and she who faw them best

Thy hand-maids &c.

12. And spake the truth] There are also three manuscript copies of this sonnet, two by Milton, the second corrected, and the third by another hand; and in all of them we read And spake the truth, which is more agreeable to syntax, and better than And speak the truth, as it is in the printed copies.

* This and the two following fonnets are not found in the edition of Milton's poems in 1673, and the reason of omitting them in the reign of Charles II. is too obvious to need explaining. They were first printed at the end of Philips's life of Milton, prefixed to the English translation of his stateletters, in 1694, which was twenty years after his death; they were afterwards cited by Toland in his life of Milton 1698; and as far as

Before the Judge, who henceforth bid thee rest And drink thy fill of pure immortal streams.

XV.

* To the Lord General FAIRFAX.

Fairfax, whose name in arms through Europe rings,
Filling each mouth with envy or with praise,
And all her jealous monarchs with amaze
And rumors loud, that daunt remotest kings,
Thy firm unshaken virtue ever brings
Victory home, though new rebellions raise

Their

can perceive, they were not inerted among his other poems till he fifth edition in 1713. But the rinted copies, probably being taen at first from memory, are wonerfully incorrect; whose verses are mitted, and the beauty of these onnets is in great measure defac'd nd destroy'd. It is therefore a ingular piece of good fortune, that hey are still extant in Milton's Sanuscript, the first in his own and-writing, and the others by nother hand, as he had then lost is fight: and having fuch an auhentic copy, we will make it our andard, and thereby restore these onnets to their original beauty. This to the Lord General Fairfax ppears from the Manuscript to ave been address'd to him at the ege of Colchester, which was arried on in the summer of 1648.

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2. Filling each mouth] In the printed copies it is,

And fills all mouths &c: but it is better to avoid the beginning of fo many lines together with and.

4. — that daunt remotest kings,] How much better is this man most of the printed copies,

-which daunt remotest things!

5. Thy firm unshaken virtue] In the printed copies it is,

Thy firm unshaken valor — but valor occurs again in the sonnet.

6. — though new rebellions raise &c] At this time there were several infurrections of the royalists, and the Scotch army was marching into England under the command

Their Hydra heads, and the false North displays Her broken league to imp their serpent wings.

O yet a nobler task awaits thy hand,

(For what can war, but endless war still breed?)
Till truth and right from violence be freed,

And public faith clear'd from the shameful brand
Of public fraud. In vain doth valor bleed,
While avarice and rapin share the land.

XVI.

* To the Lord General CROMWELL.

Cromwell, our chief of men, who through a cloud

Not

of Duke Hamilton. In the printed copies we have

- while new rebellions raise &c.

8. Her broken league to imp their ferpent wings.] In the printed copies it is

-to imp ber ferpent wings :

but ferpent wings refers to the same as Hydra beads; and the insurrections in England were to have been supported by the Scotch army marching into it at the same time. I know an ingenious person who proposes to read

Her broking league—
as if the whole intent of the folemn league and covenant had
been to get money.

10. For what can war, &c]

These lines are thus in the printed copies,

For what can war, but adt of war still breed,

Till injur'd truth from violence be freed,

And public faith be rescued from the brand &c.

* In the Manuscript was this Inscription, but blotted out again, I know not for what reason. To the Lord General Cromwell, May 1652. On the proposals of certain ministers at the committee for propagation of the gospel.

In the printed copies it stands thus,

Not of war only, but distractions rude:

Help

Not of war only, but detractions rude,
Guided by faith and matchless fortitude,
To peace and truth thy glorious way hast plough'd,
and on the neck of crowned fortune proud
Hast rear'd God's trophies, and his work pursued,
While Darwen stream with blood of Scots imbrued,
And Dunbar field resounds thy praises loud,
And Worcester's laureat wreath. Yet much remains
To conquer still; peace hath her victories
No less renown'd than war: new foes arise
Threatning to bind our souls with secular chains:

ut a cloud of avar is a classical exression, and we have nubem belli Virgil Æn. X. 809.

4. To peace and truth] With an lusion perhaps to some of the silustons of the Commonwealth, hich have this inscription round e edges, Truth and peace. 1651.

5. And on the neck of crowned for-

Hast rear'd God's trophies, amd his work pursued, Instead of these to glorious lines there is this sintone in the printed copies,

And fought God's battels, and bis works pursued:

id this defect in the number of sees utterly spoils the harmony the stanza.

7. While Darwen stream &c] In the printed copies it is

While Darwent streams &c

The Darwen or Derwen is a small river near Presson in Lancashire, mentioned by Camden; and there Cromwell routed the Scotch army under Duke Hamilton in August 1648. The battels of Dunbar and Worcester are too well known to be particularized, both fought on the memorable 3d of September, the one in 1650, and the other in 1651.

9. And Worcester's laureat wreath.]
It was so corrected, very much for the better, from what was before in the Manuscript,

And twenty battels more-

10 .- peace hath her victories

Help us to fave free conscience from the paw Of hireling wolves, whose gospel is their maw.

XVII.

* To Sir HENRY VANE the younger.

Vane, young in years, but in fage counsel old,

Than whom a better senator ne'er held

The helm of Rome, when gowns not arms repell'd

The fierce Epirot and the African bold,

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No less renown'd than war:] In the printed copies it is

— peace has her victories No less than those of war:

and afterwards in fecular chains for with fecular chains.

* There is no knowing for certain when this fonnet was compos'd; but we follow the order wherein they stand and are number'd in Milton's Manuscript, and probably it was compos'd foon after the foregoing one to Cromwell, and upon the same occasion of the ministers proposals relating, I suppose, to their maintenance, which was then under consideration.

This is much better than the printed copies

in fage councils old,

7. Then to advise &c] In the Manuscript there was at first And instead of Then: but afterwards it was corrected as it stands in the printed copies. But in the remainder of these two verses, as they stand in the printed copies, the meter is spoil'd in one, and the sense in the other.

Then to advise how war may be best upheld,

Mann'd by her two main nerves,
iron and gold.

Move by was at first in the Manufeript Move on her two main &c.

9. - befide

Whether to settle peace, or to unfold

The drift of hollow states hard to be spell'd

Then to advise how war may best upheld

Move by her two main nerves, iron and gold,

In all her equipage: besides to know

Both spiritual pow'r and civil, what each means,

What severs each, thou hast learn'd, which sew
have done:

The bounds of either fword to thee we owe:

Therefore on thy firm hand religion leans
In peace, and reckons thee her eldest son.

On

9.—besides to know &c] In the printed editions this third stanza wants one whole line, and gives as another line so much corrupted to be utter nonsense;

— besides to know

What ferves each, thou hast learn'd,
which few have done.

The Manuscript supplies the one, and corrects the other. In the Mauscript it was originally thus,

— besides to know
What pow'r the Church, and
what the Civil means,
Thou teachest best, which sew
have ever done.

Afterwards thus

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- besides to know

Both spiritual pow'r and civil, what each means
Thou hast learn'd well, a praise which few have won.

At last it was corrected, as we have caused it to be printed.

3. Therefore on thy firm hand &c] These two lines are infinitely better in the Manuscript than in the printed editions;

Therefore on thy right hand religion leans, And reckons thee in chief her eldest fon.

It was at first in the Manuscript right band, but alter'd to firm band

Among

XVIII.

* On the late massacre in Piemont.

Avenge, O Lord, thy flaughter'd faints, whose bones Lie scatter'd on the Alpine mountains cold; Ev'n them who kept thy truth fo pure of old, When all our fathers worshipt stocks and stones, Forget not: in thy book record their groans

Who

 Among our author's state-letters there are feveral in Cromwell's name address'd to the duke of Savoy, and other potentates and states, complaining of this perfecution of the protestants. His letter to the Duke of Savoy begins thus. " Redditæ funt nobis Ge-" nevâ &c. Letters have been " fent us from Geneva, as also " from the Dauphinate, and many " other places bordering upon " your territories, wherein we are " given to understand, that fuch of your Royal Highness's sub-" jects as profess the reform'd re-" ligion, are commanded by your " edict and by your authority, " within three days after the pro-" mulgation of your edict, to de-" part their native feats and habi-" tations, upon pain of capital pu-" nishment, and forfeiture of all " their fortunes and estates, unless " they will give fecurity to relin-" quish their religion within 20 " days, and embrace the Roman " catholic faith. And that when

" they apply'd themselves to you " Royal Highness in a most sup-" pliant manner, imploring a re " vocation of the faid edict, and " that being receiv'd into prifting " favor, they might be restor'd to " the liberty granted them by you " predecessors, a part of your arm " fell upon them, most cruelly slew " feveral, put others in chains, and " compell'd the rest to sly into " defert places and to the moun " tains cover'd with fnow, where " fome hundreds of families are " reduced to fuch diffress, that i " is greatly to be feared, they will " in a short time all miserably pe " rish, thro' cold and hunger. &c." These letters are dated in May 1655, and about the same time i is probably this fonnet was compos'd, which was added in the edi tion of 1673.

1. Avenge, O Lord, &c] Nor was this prayer in behalf of the per fecuted protestants intirely with our effect. For Cromwell exerted

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new' lot Who were thy sheep, and in their ancient fold Slain by the bloody Piemontese that roll'd Mother with infant down the rocks. Their moans the vales redoubled to the hills, and they

To Heav'n. Their martyr'd blood and ashes sow O'er all th' Italian fields, where still doth sway the triple Tyrant; that from these may grow

A

inself in their favor, and his beeviour in this whole transaction is eatly to his honor, even as it is lated by an historian, who was from being partial to his meory. " Nor would the Protector be backward in fuch a work, which might give the world a particular opinion of his piety and zeal for the protestant religion; but he proclam'd a folemn fast, and caused large contributions to be gather'd for them throughout the kingdom of England and Wales. Nor did he rest here, but sent his agents to the Duke of Savoy, a prince with whom he had no correspondence or commerce, and the next year fo engag'd the Cardinal of France, and even terrify'd the Pope himself, without fo much as doing any favor to the English Roman catholics, that that Duke thought it necessary to restore all that he had taken from them, and renew'd all those privileges they Vot. II.

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"had formerly enjoy'd. So great
"was the terror of his name;
"nothing being more usual than
"his sayings, that his ships in the
"Mediterranean should wist Civita
"Vecchia, and the sound of his can"non should be heard in Rome." See
Echard Vol. 2.

3. Ev'n them who kept thy truth so pure of old, &c] And so in his letter to the States of the United Provinces he calls them Alpinos incolas orthodoxam religionem antiquitus profitentes, the inhabitants at the feet of the Alps, ancient professors of the orthodox faith; and afterwards in the same letter, apud quos nostra religio vel ab ipsis Evangelii primis doctoribus tradita per manus & incorrupte servata, vel multo ante quam apud cateras gentes since. ritati pristinæ restituta est, among whom our religion was either diffeminated by the first doctors of the Gospel, and preserv'd from the defilement of superstition, or else restor'd to its pristin fincerity long before R

A hundred fold, who having learn'd thy way Early may fly the Babylonian woe.

XIX.

On his blindness.

When I consider how my light is spent

Ere half my days, in this dark world and wide,
And that one talent which is death to hide,
Lodg'd with me useless, though my soul more ben
To serve therewith my Maker, and present
My true account, lest he returning chide;
Doth God exact day-labor, light deny'd,
I fondly ask: But patience to prevent
That murmer, soon replies, God doth not need
Either man's work or his own gifts; who best to
Bear his mild yoke, they serve him best: his state
Is kingly; thousands at his bidding speed,

And

before other nations obtain'd that felicity.

The woes denounced against Rome, under the name of Babylon, in Scripture.

3. And that one talent which is death to hide,] He speaks here with allusion to the parable of the

talents, Mat. XXV. and he speak with great modesty of himself, a if he had not five, or two, but onl one talent.

This Mr. Lawrence was the fon of the Prefident of Cromwell council: and this fonnet was all in the edition of 1673.

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6. F. yrus, dws in A. 39

m ex uino creti and post o'er land and ocean without rest; They also serve who only stand and wait.

XX.

* To Mr. LAWRENCE.

Now that the fields are dank, and ways are mire,
Where shall we sometimes meet, and by the fire
Held waste sullen day, what may be won
som the hard season gaining? time will run
On smoother, till Favonius re-inspire
The frozen earth, and clothe in fresh attire
The lilly' and rose, that neither sow'd nor spun.
What neat repast shall feast us, light and choice,
Of Attic taste, with wine, whence we may rise
To hear the lute well touch'd, or artful voice
Varble immortal notes and Tuscan air?

He

6. Favonius] The same as Zeyrus, or the western wind that we in the spring. Plin. Lib. 16. dt. 39. Hic est genitalis spiritus andi, a sovendo dictus, ut quim existimavere. Flat ab occasu uinoctiali, ver inchoan. and so cretius I. 10.

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Nam simul ac species patesacta est verna diei, Et reserata viget genitabilis aura Favoni.

8. — that neither fow'd nor spun.]
Alluding to Mat. VI. 26, 28. they
fow not, neither do they spin.
R 2 Cyriac

He who of those delights can judge, and spare To interpose them oft, is not unwise.

XXI.

+ To CYRIAC SKINNER.

Cyriac, whose grandsire on the royal bench
Of British Themis, with no mean applause
Pronounc'd and in his volumes taught our laws,
Which others at their bar so often wrench;
To day deep thoughts resolve with me to drench
In mirth, that after no repenting draws;
Let Euclid rest and Archimedes pause,
And what the Swede intends, and what the French

+ Cyriac Skinner was the fon of William Skinner Efq; and grandfon of Sir Vincent Skinner, and his mother was Bridget, one of the daughters of the famous Sir Edward Coke Lord Chief Justice of the King's Bench. Mr. Wood informs us that he was one of Harrington's political club, and fometimes held the chair; and farther adds, that he was a merchant's fon of London, an ingenious young gentleman, and scholar to John Milton. Athen. Ox. Vol. 2. p. 591. No wonder then that Milton was fo intimate with him, and has address'd two sonnets to him, the first of which was printed in the edis tion of 1673.

8. And what the Swede intends, We have printed it as it is in the Manuscript. In the first edition is was And what the Swede intend which in others is alter'd to An what the Swedes intend. Charle Gustavus, king of Sweden, was this time waging war with Poland and the French with the Spaniard in the Netherlands: and what Mi ton says is somewhat in the spin and manner of Horace. Od. I XI. I.

Quid bellicosus Cantaber,
Scythes
Hirpine Quinti, cogitet, Hadri
Divisus objecto, remittas
Quærere: &c.

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fense vernm the h Toward solid good what leads the nearest way;
For other things mild Heav'n a time ordains,
and disapproves that care, though wise in show:
That with superfluous burden loads the day,
And when God sends a chearful hour, refrains.

XXII.

* To the fame.

yriac, this three years day these eyes, though clear, To outward view, of blemish or of spot,
Berest of light their seeing have forgot,
Nor to their idle orbs doth sight appear

Of

The two fonnets to Cyriac inner we have printed in the ne order as they are number'd the Manuscript. This latter snever printed in Milton's lifee, but was first publish'd seal years after his death at the time and in the same manner the the foregoing ones to General rfax, Cromwell, and Sir Henry ne: and tho' the person, to om it is address'd, was not so loxious as any of those before ation'd, yet it might not have n safe for Milton to have pub-'d fuch a commendation of his ense of the people, which the ernment had order'd to be burnt the hands of the common hang-

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man. In the printed editions this fonnet likewise is very incorrect, but we shall restore it by the assistance of the Manuscript.

3. Rereft of light their seeing have forgot, In the printed copies it is absurdly,

Bereft of fight their feeing have forgot.

4. Nor to their idle orbs doth fight appear

Of sun, or moon, &c] In the printed editions it is,

Nor to their idle orbs doth day appear,

Or sun, or moon, &c.

R 3 7. Against

Of sun, or moon, or star throughout the year, Or man, or woman. Yet I argue not Against Heav'n's hand or will, nor bate a jot Of heart or hope; but still bear up and steer

Right onward. What supports me, dost thou ask?

The conscience, Friend, to' have lost them overply'd

In liberty's defense, my noble task,

Of which all Europe talks from fide to fide.

This thought might lead me through the world's vain mask

Content though blind, had I no better guide.

XXIII.

* On his deceased WIFE.

Methought I saw my late espoused saint

Brough

- 7. Against Heav'n's hand &c] It was at first in the Manuscript God's hand: and one jot in the printed copies is a jot in the Manuscript.
- 8. but still bear up and steer Right onward.] In the Manufcript it was at first,
 - but fill attend to steer Uphillward.
- 12. Of which all Europe talks from side to side. &c.] In the printed copies these lines are thus,

Whereof all Europe rings from it to fide.

This thought might lead me through this world's vain mask.

Content though blind, had I in other guide.

The Manuscript has the advanta over the printed editions, unleadings may be thought better the talks from side to side. There something very pleasing, as well very noble, in this conscious virt and magnanimity of a great poe Mi F

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Brought to me like Alcestis from the grave, Whom Jove's great son to her glad husband gave, Rescued from death by force, though pale and faint.

Mine, as whom wash'd from spot of child-bed taint 5
Purification in the old Law did save,
And such, as yet once more I trust to have
Full sight of her in Heav'n without restraint,
Came vested all in white, pure as her mind:
Her sace was veil'd, yet to my fancied sight
Love, sweetness, goodness, in her person shin'd
so clear, as in no sace with more delight.
But O as to embrace me she inclin'd,
I wak'd, she sled, and day brought back my
night.

PSALMS.

nd for the same reason no part of Mr. Pope's works affords greater leasure than what he says of himels and his writings, especially in is imitation of the first Satire of Horace, and in his Satires intitled from the year 1738.

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This was his fecond wife, Catharine the daughter of Captain Woodcock of Hackney, who lived with him not above a year after heir marriage, and died in childed of a daughter.

2.—like Alcestis from the grave, &c] Alcestis was the wife of Admetus king of Thessaly, who being dangerously ill obtain'd by the means of Apollo, that he should recover, if any body else would die in his stead. His wife voluntarily offer'd herself, but Hercules intervening rescued her from death, and brought her back again to her husband. Our author borrows the allusion from a play of Euripedes called Alcestis.

R 4

PSALMS.

PSALM I. Done into verse, 1653. Less'd is the man who hath not walk'd astray In counsel of the wicked, and i' th' way, Of finners hath not stood, and in the seat Of scorners hath not sat. But in the great Jehovah's law is ever his delight, And in his law he studies day and night. He shall be as a tree which planted grows By watry streams, and in his feafon knows To yield his fruit, and his leaf shall not fall, And what he takes in hand shall prosper all. 10 Not so the wicked, but as chaff which fann'd The wind drives, fo the wicked shall not stand In judgment, or abide their trial then, Nor finners in th' affembly of just men. For the Lord knows th' upright way of the just, 15 And the way of bad men to ruin must.

Psal. II. Done Aug. 8. 1653. Terzette.

Why do the Gentiles tumult, and the nations Muse avain thing, the kings of th' earth upstand With pow'r, and princes in their congregations

Lay deep their plots together through each land

Against

In

Against the Lord and his Messiah dear? Let us break off, say they, by strength of hand their bonds, and cast from us, no more to wear, Their twisted cords: He who in Heav'n doth dwell Shall laugh, the Lord shall scoff them, then severe peak to them in his wrath, and in his fell And fierce ire trouble them; but I, faith he, Anointed have my King (though ve rebel) On Sion my holy' hill. A firm decree I will declare; the Lord to me hath faid Thou art my Son, I have begotten thee 15 This day; ask of me, and the grant is made; As thy possession I on thee bestow Th' Heathen, and as thy conquest to be sway'd Earth's utmost bounds: them shalt thou bring full low With iron scepter bruis'd, and them disperse Like to a potter's vessel shiver'd so. nd now be wife at length ye Kings averse, Be taught ye Judges of the earth; with fear Jehovah serve, and let your joy converse With trembling; kiss the Son lest he appear 25 In anger and ye perish in the way,

If once his wrath take fire like fuel sere.

Happy all those who have in him their stay.

Ps AL. III. Aug. 9. 1653. When he fled from Absalom.

LORD how many are my foes?

How many those

That in arms against me rise!

Many are they

That of my life distrustfully thus say, No help from him in God there lies. But thou Lord art my shield, my glory,

Thee through my story
Th' exalter of my head I count;
Aloud I cry'd

Unto Jehovah, he full soon reply'd And heard me from his holy mount, I lay and slept, I wak'd again,

For my fustain
Was the Lord. Of many millions
The populous rout

. I fear not, though incamping round about

They

20

They pitch against me their pavilions.
Rise, Lord, save me my God, for thou
Hast smote ere now

On the cheek-bone all my foes,

Of men abhorr'd

Hast broke the teeth. This help was from the Lord; Thy bleffing on thy people flows.

Psal. IV. Aug. 10. 1653.

A Niwer me when I call,
God of my righteousness,
In straits and in distress
Thou didst me disinthrall
And set at large; now spare,

Now pity me, and hear my earnest pray'r.

Great ones how long will ye

My glory have in fcorn,

How long be thus forborn

Still to love vanity,

To love, to feek, to prize

Things false and vain, and nothing else but lies? Yet know the Lord hath chose, Chose to himself apart,

The

10

The good and meek of heart	15
(For whom to choose he knows)	.)
Jehovah from on high	
Will hear my voice what time to him I cry.	
Be aw'd, and do not fin,	
Speak to your hearts alone,	10
Upon your beds, each one,	
And be at peace within.	
Offer the offerings just	
Of righteousness, and in Jehovah trust.	
Many there be that fay	25
Who yet will show us good?	,
Talking like this world's brood;	
But, Lord, thus let me pray,	
On us lift up the light	
Lift up the favor of thy count'nance bright.	30
Into my heart more joy	
And gladness thou hast put,	
Than when a year of glut	
Their stores doth over-cloy,	
And from their plenteous grounds	35
With vast increase their corn and wine abounds	4
되었다. 하다 아름은 다른 아들은 전에 들어 들어가 하고 있다. 그 모든 말이 있는 것은 사람들은 모든 아름은 사람들이 되었다. 하는 것을 하는 것을 하는 것은 것을 하는 것을 것을 하는 것을 것을 하는 것을 하는 것을 하는 것을	

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In peace at once will I

Both lay me down and sleep,

For thou alone dost keep

Me safe where'er I lie;

As in a rocky cell

Thou Lord alone in safety mak'st me dwell.

PSAL. V. Aug. 12. 1653.

The voice of my complaining hear
My King and God; for unto thee I pray.

Jehovah thou my early voice Shalt in the morning hear,

I' th' morning I to thee with choice
Will rank my pray'rs, and watch till thou appear:

For thou art not a God that takes

In wickedness delight,

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In

Evil with thee no biding makes,

Fools or mad men stand not within thy fight.

All workers of iniquity

Thou hat'st; and them unblest Thou wilt destroy that speak a ly;

The bloody' and guileful man God doth detest.

15

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But

But I will in thy mercies dear Thy numerous mercies go Into thy house; I in thy fear Will tow'rds thy holy temple worship low. Lord lead me in thy righteousness, Lead me because of those That do observe if I transgress, Set thy ways right before, where my step goes. For in his faltring mouth unftable No word is firm or footh; Their infide, troubles miserable; An open grave their throat, their tongue they smooth, God, find them guilty, let them fall By their own counsels quell'd; Push them in their rebellions all Still on; for against thee they have rebell'd. Then all who trust in thee shall bring Their joy, while thou from blame Defend'st them, they shall ever sing 35 And shall triumph in thee, who love thy name. For thou Jehovah wilt be found To bless the just man still, As with a shield thou wilt surround Him with thy lafting favor and good will.

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PSAL. VI. Aug. 13. 1653.

ORD in thine anger do not reprehend me, Nor in thy hot displeasure me correct; Pity me, Lord, for I am much deject, and very weak and faint; heal and amend me: for all my bones, that ev'n with anguish ake, 5 Are troubled, yea my foul is troubled fore, And thou, O Lord, how long? turn Lord, restore ly foul, O fave me for thy goodness sake: or in death no remembrance is of thee; Who in the grave can celebrate thy praise; Wearied I am with fighing out my days, lightly my couch I make a kind of sea; ly bed I water with my tears; mine eye Through grief confumes, is waxen old and dark I'th' midst of all mine enemies that mark, 15 depart all ye that work iniquity, epart from me, for the voice of my weeping The Lord hath heard, the Lord hath heard my pray'r, My supplication with acceptance fair he Lord will own, and have me in his keeping. 20 Mine

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Mine enemies shall all be blank and dash'd
With much confusion; then grown red with shame,
They shall return in haste the way they came,
And in a moment shall be quite abash'd.

PSAL. VII. Aug. 14. 1653.

Upon the words of Cush the Benjamite against him.

LORD my God to thee I fly,
Save me and secure me under
Thy protection while I cry,
Lest as a lion (and no wonder)
He haste to tear my soul asunder,
Tearing and no rescue nigh.

Lord my God if I have thought
Or done this, if wickedness
Be in my hands, if I have wrought
Ill to him that meant me peace,
Or to him have render'd less,
And not free'd my foe for nought;

Let th' enemy pursue my soul And overtake it, let him tread

PSALMS. V. 257 My life down to the earth, and roll 15 In the dust my glory dead, In the dust and there out-spread Lodge it with dishonor foul. Rise Jehovah in thine ire, Rouse thyself amidst the rage 20 Of my foes that urge like fire; And wake for me, their fury' affwage; udgment here thou didst engage And command which I defire. o th' affemblies of each nation 25 Will furround thee, feeking right, Thence to thy glorious habitation Return on high and in their fight. ehovah judgeth most upright Ill people from the world's foundation. 30 udge me Lord, be judge in this ccording to my righteousness, nd the innocence which is pon me: cause at length to cease Vol. II. Of

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Of evil men the wickedness And their pow'r that do amis.

But the just establish fast,
Since thou art the just God that tries
Hearts and reins. On God is cast
My defense, and in him lies,
In him who both just and wise
Saves th' upright of heart at last,

God is a just judge and severe,
And God is every day offended;
If the unjust will not forbear,
His sword he whets, his bow hath bended
Already, and for him intended
The tools of death, that waits him near.

(His arrows purposely made he For them that prosecute.) Behold He travels big with vanity, Trouble he hath conceiv'd of old As in a womb, and from that mold Hath at length brought forth a lie,

He digg'd a pit, and delv'd it deep,
And fell into the pit he made;
His mischief that due course doth keep,
Turns on his head, and his ill trade
Of violence will undelay'd
Fall on his crown with ruin steep.

60

Then will I Jehovah's praise According to his justice raise, And sing the Name and Deity Of Jehovah the most high.

Ho

Ps A L. VIII. Aug. 14. 1653.

O Jehovah our Lord, how wondrous great
And glorious is thy name through all the earth!
So as above the Heav'ns thy praise to set
Out of the tender mouths of latest birth.

Out of the mouths of babes and sucklings thou
Hast founded strength because of all thy soes,
To stint th' enemy, and slack th' avenger's brow,
That bends his rage thy providence to' oppose.

\$ 2

When

When I behold thy Heav'ns, thy fingers art

The moon and stars which thou so bright hast set
In the pure sirmament, then saith my heart,

O what is man that thou remembrest yet,

And think'st upon him; or of man begot,

That him thou visit'st, and of him art found?

Scarce to be less than Gods, thou mad'st his lot,

With honor and with state thou hast him crown'd,

O'er the works of thy hand thou mad'st him Lord,
Thou hast put all under his lordly feet,
All flocks, and herds, by thy commanding word,
All beasts that in the field or forest meet,

Fowl of the Heav'ns, and fish that through the wet Sea paths in shoals do slide, and know no dearth.

O Jehovah our Lord, how wondrous great And glorious is thy name through all the earth!

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April. 1648. J. M.

what is in a different character, are the very words of the text, translated from the original.

PSAL. LXXX.

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HOU Shepherd that dost Israel keep Give ear in time of need, Who leadest like a flock of sheep Thy loved Joseph's feed, That fitst between the Cherubs bright, 5 Between their wings out-spread, nine forth, and from thy cloud give light, And on our foes thy dread. In Ephraim's view and Benjamin's, And in Manasse's fight, IO wake * thy strength, come, and be feen * Gnorera, To fave us by thy might. Turn us again, thy grace divine To us O God vouchsafe; ause thou thy face on us to shine, 15 And then we shall be safe.

S 3

Lord

4 Lord God of Hosts, how long wilt thou	•
How long wilt thou declare	
Thy * fmoking wrath, and angry brow * (Inashanta.
Against thy people's prayer!	20
5 Thou feed'st them with the bread of tea	rs,
Their bread with tears they eat,	
And mak'st them * largely drink the tears	* Shalish.
Wherewith their cheeks are wet.	
6 A strife thou mak'st us and a prey	, 25
To every neighbour foe, to also	
Among themselves they * laugh, they * p	lay
And * flouts at us they throw. *	Filgnagu.
7 Return us, and thy grace divine	
O God of Hosts vouchsafe,	.dn 30
Cause thou thy face on us to shine,	
And then we shall be safe.	
8 A vine from Egypt thou hast brought,	
Thy free love made it thine,	
And drov'st out nations, proud and haut,	35
To plant this lovely vine.	
9 Thou did'st prepare for it a place,	
And root it deep and fast,	
That it began to grow apace,	
And fill'd the land at last.	40
	With

[1988] 하는 일본 (사용) 이 나는 보다는 물을 하면 보고 있는 것은 사용을 하는 것은 사용을 하는 것은 사용을 하는 것은	
With her green shade that cover'd all,	
The hills were over-spread,	
ler boughs as bigh as cedars tall	
Advanc'd their lofty head.	
Her branches on the western side,	45
Down to the sea she sent,	
and upward to that river wide	
Her other branches went.	
2 Why hast thou laid her hedges low,	
And broken down her fence,	50
That all may pluck her, as they go,	
With rudest violence?	
The tusked boar out of the wood	
Up turns it by the roots,	
Wild beasts there brouze, and make their food	55
Her grapes and tender Thoots.	
4 Return now, God of Hosts, look down	
From Heav'n, thy feat divine,	
Behold us, but without a frown,	1
And visit this thy vine.	60
5 Visit this vine, which thy right hand	al of
Hath set, and planted long,	10.4
and the young branch, that for thyself	
Thou hast made firm and strong.	
S 4	But

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ith

16 But now it is confum'd with fire, And cut with axes down, They perish at thy dreadful ire, At thy rebuke and frown. 17 Upon the man of thy right hand Let thy good hand be laid, Upon the fon of man, whom thou Strong for thyfelf hast made. 18 So shall we not go back from thee To ways of fin and shame, Quicken us thou, then gladly we Shall call upon thy Name. 19 Return us, and thy grace divine Lord God of Hosts vouchsafe, Cause thou thy face on us to shine, And then we shall be safe.

PSAL. LXXXI.

I TO God our strength sing loud, and clear, Sing loud to God our king,

To Jacob's God, that all may bear.

Loud acclamations ring.

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PSALMS. LXXXI.	265
Prepare a hymn, prepare a fong,	5
The timbrel hither bring,	
The chearful pfaltry bring along,	
And harp with pleasant string.	
Blow, as is wont in the new moon,	
with trumpets lofty found,	10
Th' appointed time, the day whereon	
Our solemn feast comes round.	
This was a statute giv'n of old	
For Israel to observe,	
A law of Jacob's God, to hold,	15
From whence they might not swerve.	
This he a testimony ordain'd	
In Joseph, not to change,	
When as he pass'd through Egypt land;	
The tongue I heard was strange.	20
From burden, and from slavish toil	
I set his shoulder free:	
His hands from pots, and miry soil,	
Deliver'd were by me.	
When trouble did thee fore affail,	25
On me then didst thou call,	
And I to free thee did not fail,	
And led thee out of thrall.	
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I answer'd thee in * thunder deep * Be Sether,	agnam.
With clouds incompass'd round, id by	30
I try'd thee at the water steep	
Of Meriba renown'd.	
8 Hear, O my People, bearken well,	
I testify to thee,	
Thou ancient stock of Israel,	35
If thou wilt lift to me,	
9 Throughout the land of thy abode	
No alien God shall be,	
Nor shalt thou to a foreign God	
In honor bend thy knee.	
10 I am the Lord thy God which brought	
Thee out of Egypt land;	
Ask large enough, and I, befought,	
Will grant thy full demand.	
11 And yet my people would not bear	4
Nor hearken to my voice;	
And Ifrael, whom I lov'd fo dear,	
Mislik'd me for his choice.	
12 Then did I leave them to their will,	
And to their wand'ring mind;	5
보고 그는 사람이 많아 되는 것이 되었다. 하는 것은 사람들은 사람들이 되었다면 하는데 되었다고 있다고 있다.	3
Their own conceits they follow'd still,	
Their own devices blind.	

O that my people would be wife, To serve me all their days, and O that Ifrael would advife 55 To walk my righteous ways. 4 Then would I foon bring down their foes, That now fo proudly rife, and turn my hand against all those That are their enemies. Who hate the Lord should then be fain To bow to him and bend, But they, his people, should remain, Their time should have no end. 6 And he would feed them from the shock With flow'r of finest wheat, and fatisfy them from the rock With honey for their meat.

PSAL. LXXXII.

OD in the * great * affembly stands

Of kings and lordly states,

Among the Gods, + on both his hands

He judges and debates.

* Bagnadath-el. + Bekerev.

How

2How long will ye*pervert the right *T	ishphetu gnavel.
With * judgment false and wrong,	6
Favoring the wicked by your might,	
Who thence grow bold and strong?	
3 * Regard the * weak and fatherless,	* Shiphtu-dal
* Dispatch the * poor man's cause,	
And + raise the man in deep distress	+ Hatzdiku.
By + just and equal laws.	
4 Defend the poor and desolate,	
And rescue from the hands	
Of wicked men the low estate	1
Of him that help demands.	
5 That know not, nor will understan	d,
In darkness they walk on,	
The earth's foundations all are * mov'	d,
And * out of order gone.	* Jimmot
6 I faid that ye were Gods, yea all	1
The fons of God most high;	
7 But ye shall die like men, and fall	
As other princes die.	
8 Rise God, * judge thou the earth in	n might,
This wicked earth * redress,	* Shipht
For thou art he who shalt by right	
The nations all possess.	
mitotto un Pottoto	Dea

PSAL. LXXXIII.

E not thou filent now at length, O God hold not thy peace, t thou not still O God of strength, We cry, and do not cease. For lo thy furious foes now * fwell,

And * storm outrageously, nd they that hate thee proud and fell

Exalt their heads full high.

Against thy people they + contrive + Jagnarimu.

+ Their plots and counsels deep, + Sod.

Them to insnare they chiefly strive,

* firthjagnatsu gnal.

* Jehemajun.

* Whom thou dost hide and keep. * Tsephuneca.

Come let us cut them off, fay they,

Till they no nation be

That Israel's name for ever may

Be lost in memory.

For they confult * with all their might,

And all as one in mind

* Lev jachdau.

Themselves against thee they unite,

And in firm union bind.

20

15

The

6 The tents of Edom, and the brood Of scornful Ishmael,

Moab, with them of Hagar's blood, That in the desert dwell,

7 Gebal and Ammon there conspire, And hateful Amalec,

The Philistins, and they of Tyre, Whose bounds the sea doth check.

8 With them great Ashur also bands And doth confirm the knot:

All these have lent their armed hands To aid the sons of Lot.

9 Do to them as to Midian bold, That wasted all the coast,

To Sisera, and as is told Thou didst to Jabin's bost,

When at the brook of Kishon old They were repuls'd and slain,

10 At Endor quite cut off, and roll'd As dung upon the plain.

11 As Zeb and Oreb evil sped, So let their princes speed,

As Zeba, and Zalmunna bled, So let their princes bleed. B God

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For

PSALMS. LXXXIII.	271
12 For they amidst their pride have said, By right now shall we seise	45
God's houses, and will now invade	
* Their stately palaces. * Neoth Elohim bear	s both.
13 My God, oh make them as a wheel,	
No quiet let them find,	50
Giddy and restless let them reel	
Like stubble from the wind.	
14 As when an aged wood takes fire	
Which on a Sudden Strays,	
The greedy flames run higher and higher Till all the mountains blaze.	55
And with thy tempest chase;	
16 * And till they * yield thee honor due;	
Lord fill with shame their face.	60
17 Asham'd, and troubled let them be,	
Troubled, and sham'd for ever,	
Ever confounded, and so die	
With shame, and scape it never.	
* The Cal the Mana Hab	

* They seek thy Name. Heb.

mod

18 Then shall they know that thou whose name 6. Jehovah is alone,

Art the most high, and thou the same O'er all the earth art one.

PSAL. LXXXIV.

HOW lovely are thy dwellings fair!
O Lord of Hosts, how dear

The pleasant tabernacles are,
Where thou dost dwell so near!

2 My foul doth long and almost die Thy courts O Lord to see,

My heart and flesh aloud do cry, O living God, for thee.

3 There ev'n the sparrow freed from wrong Hath sound a house of rest,

The fwallow there, to lay her young Hath built her brooding nest,

Ev'n by thy altars, Lord of Hosts, They find their safe abode,

And home they fly from round the coasts Toward thee, my King, my God.

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Th

PSALMS. LXXXIV.	273
Happy, who in thy house reside,	
Where thee they ever praise,	
Happy, whose strength in thee doth bide,	ig wit
And in their hearts thy ways.	20
6 They pass through Baca's thirsty vale;	1
That dry and barren ground,	r 1
As through a fruitful watry dale	odW/
Where springs and show'rs abound.	
7 They journey on from strength to strength	25
With joy and gladsome chear,	
Till all before our God at length	
In Sion do appear.	
8 Lord God of Hosts hear now my pray'r,	i podľ
O Jacob's God give ear,	30
9 Thou God our shield look on the face	
Of thy anointed dear.	
10 For one day in thy courts to be	li, bos
Is better, and more blest,	
Than in the joys of vanity	35
A thousand days at best.	
I in the temple of my God	
Had rather keep a door,	and
Than dwell in tents, and rich abode,	
With fin for evermore.	40
Vol. II.	For

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11 For God the Lord both fun and shield Gives grace and glory bright,

No good from them shall be withheld Whose ways are just and right.

12 Lord God of Hosts that reign'st on high,

That man is truly blest,

Who only on thee doth rely,

And in thee only rest.

Psal. LXXXV.

I HY land to favour graciously
Thou hast not Lord been slack,

Thou hast from bard captivity

Returned Jacob back.

That wrought thy people woe,

And all their sin, that did thee grieve,

Hast hid where none shall know.

3 Thine anger all thou hadst remov'd,
And calmly didst return

From thy † fierce wrath which we had prov'd

Far worse than fire to burn.

+ Heb. The burning heat of thy wrath.

God

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God of our faving health and peace,	
Turn us, and us restore,	.
hine indignation cause to cease	15
Toward us, and chide no more.	
Wilt thou be angry without end,	
For ever angry thus,	
Vilt thou thy frowning ire extend	5
From age to age on us?	20
Wilt thou not * turn, and hear our voice,	11
And us again * revive, * Heb. turn to quicke	n us.
hat so thy people may rejoice	
By thee preserv'd alive.	ood
Cause us to see thy goodness, Lord,	25
To us thy mercy shew,	
Thy faving health to us afford,	1.00
And life in us renew.	
And now what God the Lord will speak,	
I will go strait and hear,	. 30
or to his people he speaks peace,	
And to his saints full dear,	
o his dear faints he will speak peace,	
But let them never more	
leturn to folly, but surgease	35
To trespass as before.	

T 2

Surely

9 Surely to such as do him fear	
Salvation is at hand,	
And glory shall ere long appear	
To dwell within our land.	40
10 Mercy and Truth that long were miss'd	
Now joyfully are met,	
Sweet Peace and Righteousness have kiss'd,	
And hand in hand are set.	
II Truth from the earth, like to a flow'r,	45
Shall bud and bloffom then,	
And Justice from her heav'nly bow'r	
Look down on mortal men.	
12 The Lord will also then bestow	
Whatever thing is good,	50
Our land shall forth in plenty throw	
Her fruits to be our food.	
13 Before him Righteousness shall go	
His royal harbinger,	
Then * will he come, and not be flow,	55
His footsteps cannot err.	
* Heb He swill let his Reps to the	Terav.

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PSAL. LXXXVI.

THY	gracious	ear,	O Lord,	incline,
1 0	gracious hear me	I thee	pray,	

For I	am	poor,	and	dal	most	pine	-
4 3 4 3 5 5 S		reed.					

Preserve my soul, for +	I have trod
Thy ways, and love the	just,

Save thou thy	fervant,	O my	God,
Who still is	n thee dot	h trust	•

Pity me,	Lord,	for daily	thee	
		ke rejoice		

Thy fervant's foul;	for	Lord	to thee	
Lift my foul and	as the			

For thou art good,	thou	Lord	art	prone
To pardon, thou to	all			

Art full	of	mercy,	thou	alone					
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to them	that on thee	can.
Unto my	fupplication,	Lord
Give ear	and to the c	***7

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Of my	incessant	pray'rs	afford
Thy	hearing g	raciouf	lv.

		8						
Heb.	I am	good,	loving,	a	doer	of good	dand	boly
things.								

7 I in the day of my distress.
Will call on thee for aid:

For thou wilt grant me free access, And answer what I pray'd.

8 Like thee among the Gods is none, O Lord, nor any works

Of all that other Gods have done Like to thy glorious works.

9 The nations all whom thou hast made Shall come, and all shall frame

To bow them low before thee, Lord, And glorify thy name.

By thy strong hand are done,

Thou in thy everlasting seat Remainest God alone.

In Teach me, O Lord, thy way most right,
I in thy truth will bide,

To fear thy name my heart unite, So shall it never slide.

12 Thee will I praise, O Lord my God, Thee honor and adore

With my whole heart, and blaze abroad.

Thy name for evermore.

25

30

35

40

For

PSALMS. LXXXVI.	279
For great thy mercy is tow'rd me,	45
And thou hast freed my foul,	
Ev'n from the lowest Hell set free,	
From deepest darkness foul.	
24 O God the proud against me rise,	3.77
And violent men are met	50
To seek my life, and in their eyes	
No fear of thee have fet.	
15 But thou, Lord, art the God most mild,	
Readiest thy grace to shew,	
Slow to be angry, and art stil'd	55
Most merciful, most true.	
16 O turn to me thy face at length	
And me have mercy on,	
Unto thy fervant give thy strength,	
And fave thy handmaid's fon.	60
17 Some fign of good to me afford,	
And let my foes then fee,	
And be asham'd, because thou Lord	
Doft help and comfort me.	

PSAL. LXXXVII.

A MONG the holy mountains bigb Is his foundation fast,

There seated is his sanctuary, His temple there is plac'd.

- 2 Sion's fair gates the Lord loves more Than all the dwellings fair
- Of Jacob's land, though there be store, And all within his care.
- 3 City of God, most glorious things Of thee abroad are spoke;
- 4 I mention Egypt, where proud kings Did our forefathers yoke.
- I mention Babel to my friends, Philistia full of scorn,
- And Tyre with Æthiops utmost ends, Lo this man there was born:
- 5 But twice that praise shall in our ear Be said of Sion last,
- This and this man was born in her, High God shall fix her fast.

The

The Lord shall write it in a scroll
That ne'er shall be out-worn,
When he the nations doth inroll,
That this man there was born.
Both they who sing, and they who dance,
With sacred songs are there,
In thee fresh brooks, and soft streams glance,
And all my fountains clear.

PSAL. LXXXVIII.

L OR D God that dost me save and keep,
All day to thee I cry;
And all night long before thee weep,
Before thee prostrate lie.

Into thy presence let my pray'r
With sighs devout ascend,
And to my cries, that ceaseless are,
Thine ear with savor bend.

For cloy'd with woes and trouble store
Surcharg'd my soul doth lie,
My life at death's unchearful door
Unto the grave draws nigh,

중 이내가 하지 않을 위한 이곳 하고 한다면 수밖으로 되어 보세요? 이 이번도 남아나 아름아 먹었다고 않는다.	
4 Reckon'd I am with them to pass	
Down to the dismal pit,	
I am a * man, but weak alas,	
And for that name unfit.	
* Heb. A man without manly	Arenot
5 From life discharg'd and parted quite	٥.
Among the dead to fleep,	
And like the flain in bloody fight	
That in the grave lie deep.	
Whom thou rememberest no more,	
Dost never more regard,	
Them from thy hand deliver'd o'er	
Death's hideous house hath barr'd.	
6 Thou in the lowest pit profound	
Hast set me all forlorn,	
Where thickest darkness bovers round,	
In horrid deeps to mourn.	
7 Thy wrath, from which no Shelter Saves,	
Full fore doth press on me;	
* Thou break'st upon me all thy ways,	
* And all thy waves break me.	

* The Hebr. bears both.

Thou

PSALMS. LXXXVIII.	283
Thou dost my friends from me estrange, And mak'st me odious,	
Me to them odious, for they change,	35
And I here pent up thus.	
Through forrow, and affliction great,	
Mine eye grows dim and dead,	
Lord, all the day I thee intreat,	
My hands to thee I spread.	. 40
Wilt thou do wonders on the dead,	
Shall the deceas'd arise	
And praise thee from their loathsome bed	
With pale and hollow eyes?	
11 Shall they thy loving kindness tell	45
On whom the grave hath hold,	
Or they who in perdition dwell,	
Thy faithfulness unfold?	
12 In darkness can thy mighty hand	
Or wondrous acts be known,	50
Thy justice in the gloomy land	3°
Of dark oblivion?	
13 But I to thee, O Lord, do cry,	
Ere yet my life be Spent,	
And up to thee my pray'r doth bie,	
Each morn, and thee prevent.	55
moin, and thee prevent.	Why
	AN 117A

14 Why wilt thou, Lord, my foul forfake, And hide thy face from me?

15 That am already bruis'd, and + shake With terror sent from thee?

+ Heb. Præ Concussione

Bruis'd, and afflicted, and fo low As ready to expire,

While I thy terrors undergo Astonish'd with thine ire.

16 Thy fierce wrath over me doth flow, Thy threatnings cut me through:

17 All day they round about me go, Like waves they me pursue.

18 Lover and friend thou hast remov'd, And sever'd from me far:

They fly me now whom I have lov'd, And as in darkness are. A Paraphrase on PSAL. CXIV.

This and the following Pfalm were done by the Author at fifteen years old.

7 HEN the blest seed of Terah's faithful son After long toil their liberty had won, nd past from Pharian fields to Canaan land, ed by the strength of the Almighty's hand, chovah's wonders were in Ifrael shown, 5 lis praise and glory was in Israel known. hat saw the troubled sea, and shivering fled, nd fought to hide his froth-becurled head ow in the earth; Jordan's clear streams recoil, sa faint host that hath receiv'd the foil. he high, huge-bellied mountains skip like rams mongst their ews, the little hills like lambs. Vhy fled the ocean? And why skipt the mountains? Vhy turned Jordan tow'rd his crystal fountains? take Earth, and at the presence be aghast 15 f him that ever was, and ay shall last, hat glaffy floods from rugged rocks can crush, nd make foft rills from fiery flint-stones gust.

PSAL. CXXXVI.

ET us with a gladsome mind

Praise the Lord, for he is kind,

For his mercies ay indure,

Ever faithful, ever sure.

Let us blaze his name abroad, For of Gods he is the God; For his &c.

O let us his praises tell,

Who doth the wrathful tyrants quell. For his &c.

Who with his miracles doth make Amazed Heav'n and Earth to shake.

For his &c.

Who by his wisdom did create

The painted Heav'ns so full of state.

For his &c.

Who did the folid earth ordain To rise above the watry plain. For his &c.

Who by his all-commanding might Did fill the new-made world with light. For his &c.

And

P.S.A.L.M.S. CXXXVI.	287
I the day long his course to run. For his &c.	30 15 16 30 30 30 30 30 30 30 30 30 30 30 30 30
nongst her spangled sisters bright.	on vboodind on no egain o sin no 35
with his thunder-clasping hand note the first-born of Egypt land.	sad bilios ele di film salil 3 aini so' 40
nd in despite of Pharao sell, e brought from thence his Israel.	iit-egral bai ad lie may
he ruddy waves he cleft in twain f the Erythræan main. For his &c.	1 erd or 45
he floods stood still like walls of glass hile the Hebrew bands did pass. For his &c.	in dan s
It full foon they did devour he tawny king with all his power. For his &c.	55
	His

nd

His chosen people he did bless of the last of the wasteful wilderness.

For his &c.

In bloody battel he brought down Kings of prowess and renown.

For his &c.

He foil'd both Seon and his hoft, That rul'd the Amorrean coast.

For his &c.

And large-limb'd Og he did subdue, With all his over-hardy crew. For his &c.

And to his servant Israel

He gave their land therein to dwell.

For his &c.

He hath with a piteous eye Beheld us in our misery.

For his &c.

And freed us from the flavery Of the invading enemy. For his &c. 11 liv

For

et us

For

hat h bove

> For Ever

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Vo

PSALMS. CXXXVI.	289
Il living creatures he doth feed, and with full hand supplies their need. For his &c.	85
et us therefore warble forth is mighty majesty and worth. For his &c.	90
hat his mansion hath on high hove the reach of mortal eye. For his mercies ay indure, Ever faithful, ever sure.	95,

Vol. II.

U

JOANNIS

0

P

uor

OANNIS MILTONI

LONDINENSIS

POEMATA.

uorum pleraque intra Annum Ætatis Vigesimum conscripsit.

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Nan

HEC quæ sequuntur de Authore testimonia, tametsi ipse intelligebat non tam de se quam upra se esse dicta, eò quod præclaro ingenio viri, nec son amici ita serè solent laudare, ut omnia suis potius irtutibus, quam veritati congruentia nimis cupidè singant, noluit tamen horum egregiam in se volunatem non esse notam; cum alii præsertim ut id sacret magnopere suaderent. Dum enim nimiæ laudis invidiam totis ab se viribus amolitur, sibique quod slus æquo est non attributum esse mavult, judicium terim hominum cordatorum atque illustrium quin immo sibi honori ducat, negare non potest.

oannes Baptista Mansus, Marchio Villensis, Neapolitanus, ad Joannem Miltonium Anglum.

T mens, forma, decor, facies, mos, si pietas sic, Non Anglus, verum hercle Angelus ipse fores.

d Joannem Miltonem Anglum triplici poeseos laurea coronandum, Græca nimirum, Latina, atque Hetrusca, Epigramma Joannis Salsilli Romani.

EDE Meles, cedat depressa Mincius urna;

Sebetus Tassum desinat usque loqui;

Thamesis victor cunctis ferat altior undas,

Nam per te, Milto, par tribus unus erit.

U 3

Ad

[294]

Ad Joannem Miltonum.

Ræcia Mæonidem, jactet sibi Roma Maronem, Anglia Miltonum jactat utrique parem.

Selvaggi

Del

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Trae

Al Signior Gio. Miltoni Nobile Inglese.

O D E.

E RGIMI all' Etra ò Clio
Perche di stelle intreccierò corona
Non più del Biondo Dio
La Fronde eterna in Pindo, e in Elicona,
Diensi a merto maggior, maggiori i fregi,
A' celeste virtù celesti pregi.

Non puo del tempo edace Rimaner preda, eterno alto valore Non puo l' oblio rapace Furar dalle memorie eccelso onore, Su l' arco di mia cetra un dardo sorte Virtù m'adatti, e serirò la morte.

Del

Del Ocean profondo
Cinta dagli ampi gorghi Anglia resiede
Separata dal mondo,
Però che il suo valor l'umana eccede:
Questa seconda sà produrre Eroi,
Ch' hanno a ragion del sovruman tra noi.

Alla virtù sbandita

Danno ne i petti lor sido ricetto,

Quella gli è sol gradita,

Perche in lei san trovar gioia, e diletto;

Ridillo tu, Giovanni, e mostra in tanto

Con tua vera virtù, vero il mio Canto.

Lungi del Patrio lido
Spinse Zeusi l' industre ardente brama;
Ch' udio d' Helena il grido
Con aurea tromba rimbombar la sama,
E per poterla essigiare al paro
Dalle più belle Idee trasse il più raro.

Cosi l'Ape Ingegnosa Trae con industria il suo liquor pregiato

U 4

Dal giglio e dalla rosa, E quanti vaghi fiori ornano il prato; Formano un dolce suon diverse Chorde, Fan varie voci melodia concorde.

Di bella gloria amenta
Milton dal Ciel natio per varie parti
Le peregrine piante
Volgesti a ricercar scienze, ed arti;
Del Gallo regnator vedesti i Regni,
E dell' Italia ancor gl' Eroi piu degni.

Fabro quasi divino
Sol virtù rintracciando il tuo pensiero
Vipe in ogni consino
Chi di nobil valor calca il sentiero;
L' ottimo dal miglior dopo scegliea
Per fabbricar d' ogni virtu l'Idea.

Quanti nacquero in Flora

O in lei del parlar Tosco appreser l'arte,

La cui memoria onora

Il mondo fatta eterna in dotte carte,

Volesti

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Volesti ricercar per tuo tesoro, E parlasti con lor nell' opre loro.

Nell' altera Babelle

Per te il parlar confuse Giove in vano,

Che per varie favelle

Di se stessa troseo cadde su'l piano:

Ch' Ode oltr' all Anglia il suo piu degno Idioma

Spagna, Francia, Toscana, e Grecia e Roma.

I piu profondi arcani
Ch' occulta la natura e in cielo e in terra
Ch' à Ingegni fovrumani
Troppo avaro tal' hor gli chiude, e ferra,
Chiaromente conosci, e giungi al fine
Della moral virtude al gran confine.

Non batta il Tempo l'ale,
Fermisi immoto, e in un sermin si gl' anni,
Che di virtù immortale
Scorron di troppo ingiuriosi a i danni;
Che s'opre degne di Poema o storia
Furon gia, l'hai presenti alla memoria.

Damni

Damni tua dolce Cetra
Se vuoi ch'io dica del tuo dolce canto,
Ch' inalzandoti all' Etra
Di farti huomo celeste ottiene il vanto,
In Tamagi il dirà che gl' e concesso
Per te suo cigno parreggiar Permesso.

I o che in riva del Arno
Tento spiegar tuo merto alto, e preclaro
So che fatico indarno,
E ad ammirar, non a lodarlo imparo;
Freno dunque la lingua, e ascolto il core
Che ti prende a lodar con lo stupore.

Del fig. Antonio Francini gehtilhuomo
Fiorentino.

omi

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JOANNI MILTONI LONDINENSI,

Juveni patria, virtutibus eximio,

VIRO qui multa peregrinatione, studia cuncta orbis terrarum loca perspexit, ut novus Ulysses omnia ubique ab omnibus apprehenderet:

Polyglotto, in cujus ore linguæ jam deperditæ sic reviviscunt, ut idiomata omnia sint in ejus laudibus infacunda; Et jure ea percallet, ut admirationes et plausus populorum ab propria sapientia excitatos intelligat:

Illi, cujus animi dotes corporisque sensus ad admirationem commovent, et per ipsam motum cuique auserunt; cujus opera ad plausus hortantur, sed * venussate vocem laudatoribus adimunt.

Cui in memoria totus orbis; in intellectu sapientia; in voluntate ardor gloriæ; in ore eloquentia;
harmonicos cælestium sphærarum sonitus astronomia
duce audienti; characteres mirabilium naturæ per
quos Dei magnitudo describitur magistra philosophia
legenti;

^{*} vastitate. Edit. 1645.

[300]

legenti; antiquitatum latebras, vetustatis excidia, eruditionis ambages, comite assidua autorum lectione,

Exquirenti, restauranti, percurrenti.
At cur nitor in arduum?

Illi in cujus virtutibus evulgandis ora Famæ non sufficiant, nec hominum stupor in laudandis satis est reverentiæ et amoris ergo hoc ejus meritis debitum admirationis tributum offert Carolus Datus Patricius Florentinus,

Tanto homini fervus, tantæ virtutis amator.

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ELEGIARUM

LIBER PRIMUS.

Elegia prima ad CAROLUM DEODATUM.

Andem, chare, tuæ mihi pervenere tabellæ, Pertulit & voces nuncia charta tuas; Pertulit occiduâ Devæ Cestrensis ab orâ Vergivium prono quà petit amne falum. Multum crede juvat terras aluisse remotas Pectus amans nostri, tamque fidele caput, Quòdque mihi lepidum tellus longinqua fodalem Debet, at unde brevi reddere jussa velit. Me tenet urbs refluâ quam Thamesis alluit undâ, Meque nec invitum patria dulcis habet. IO lam nec arundiferum mihi cura revisere Camum, Nec dudum vetiti me laris angit amor. Nuda nec arva placent, umbrasque negantia molles, Quàm male Phœbicolis convenit ille locus! Nec duri libet usque minas perferre magistri 15 Cæteraque ingenio non subeunda meo. Si sit hoc exilium patrios adiisse penates, Et vacuum curis otia grata sequi,

Non

[302]

Non ego vel profugi nomen, fortemve recufo,
Lætus & exilii conditione fruor.
O utinam vates nunquam graviora tulisset
Ille Tomitano flebilis exul agro;
Non tunc Ionio quicquam cessisset Homero,
Neve foret victo laus tibi prima Maro.
Tempora nam licet hic placidis dare libera Musis, 25
Et totum rapiunt me mea vita libri.
Excipit hinc fessum sinuosi pompa theatri,
Et vocat ad plausus garrula scena suos.
Seu catus auditur senior, seu prodigus hæres,
Seu procus, aut posità casside miles adest,
Sive decennali fœcundus lite patronus
Detonat inculto barbara verba foro;
Sæpe vafer gnato succurrit servus amanti,
Et nasum rigidi fallit ubique patris;
Sæpe novos illic virgo mirata calores
Quid sit amor nescit, dum quoque nescit, amat.
Sive cruentatum furiosa Tragædia sceptrum
Quassat, & effusis crinibus ora rotat,
Et dolet, & specto, juvat & spectasse dolendo,
Interdum & lacrymis dulcis amaror inest: 40

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Seu puer infelix indelibata reliquit	
Gaudia, & abrupto flendus amore cadit,	
Seu ferus è tenebris iterat Styga criminis ultor	
Conscia funereo pectora torre movens,	
Seu mæret Pelopeia domus, seu nobilis Ili,	45
Aut luit incestos aula Creontis avos.	
Sed neque sub tecto semper nec in urbe latemus,	
Irrita nec nobis tempora veris eunt.	
Nos quoque lucus habet vicinâ consitus ulmo,	
Atque suburbani nobilis umbra oci.	50
Sæpius hic blandas spirantia sidera slammas	
Virgineos videas præteriisse choros.	
Ah quoties dignæ stupui miracula formæ	
Quæ possit senium vel reparare Jovis!	
Ah quoties vidi superantia lumina gemmas,	55
Atque faces quotquot volvit uterque polus;	
Collaque bis vivi Pelopis quæ brachia vincant,	
Quæque fluit puro nectare tincta via,	
Et decus eximium frontis, tremulosque capillos,	
Aurea quæ fallax retia tendit Amor;	60
Pellacesque genas, ad quos hyacintha sordet	
Purpura, & ipse tui floris, Adoni, rubor!	

Cedite

Cedite laudatæ toties Heroides olim, Et quæcunque vagum cepit amica Jovem. Cedite Achæmeniæ turritâ fronte puellæ, 6 Et quot Susa colunt, Memnoniamque Ninon. Vos etiam Danaæ fasces submittite Nymphæ, Et vos Iliacæ, Romuleæque nurus. Nec Pompeianas Tarpeia Musa columnas Jactet, & Ausoniis plena theatra stolis. 70 Gloria Virginibus debetur prima Britannis, Extera sat tibi sit sæmina posse sequi. Tuque urbs Dardaniis Londinum structa colonis Turrigerum latè conspicienda caput, Tu nimium felix intra tua mœnia claudis 75 Quicquid formosi pendulus orbis habet. Non tibi tot cœlo scintillant astra sereno Endymioneæ turba ministra deæ, Quot tibi conspicuæ formáque auróque puellæ Per medias radiant turba videnda vias. 80 Creditur huc geminis venisse invecta columbis Alma pharetrigero milite cincta Venus, Huic Cnidon, & riguas Simoentis flumine valles, Huic Paphon, & roseam post habitura Cypros.

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Mænia quam fubitò linquere fausta paro;
vitare procul malesidæ infamia Circes
Atria, divini Molyos usus ope.
at quoque juncosas Cami remeare paludes,
Atque iterum raucæ murmur adire Scholæ.

paucaque in alternos verba coacta modos.

ELEGIA SECUNDA, Anno Ætatis 17.
In obitum Præconis Academici Cantabrigiensis.

E, qui conspicuus baculo fulgente solebas Palladium toties ore ciere gregem, ltima præconum præconem te quoque fæva Mors rapit, officio nec favet ipfa fuo. andidiora licet fuerint tibi tempora plumis 5 Sub quibus accipimus delituisse Jovem, dignus tamen Hæmonio juvenescere succo, Dignus in Æsonios vivere posse dies, ignus quem Stygiis medicâ revocaret ab undis Arte Coronides, sæpe rogante dea. 10 u si jussus eras acies accire togatas, Et celer à Phœbo nuntius ire tuo, Vol. II. Talis X

Talis in Iliacâ stabat Cyllenius aula Alipes, æthereâ missus ab arce Patris.

Talis & Eurybates ante ora furentis Achillei Rettulit Atridæ jussa severa ducis.

Magna sepulchrorum regina, fatelles Averni Sæva nimis Musis, Palladi sæva nimis,

Quin illos rapias qui pondus inutile terræ, Turba quidem est telis ista petenda tuis.

Vestibus hunc igitur pullis Academia luge, Et madeant lachrymis nigra feretra tuis.

Fundat & ipsa modos querebunda Elëgeia tristes, Personet & totis nænia mæsta scholis.

ELEGIA TERTIA, Anno Ætatis 17.
In obitum * Præfulis Wintoniensis.

Mæstus eram, & tacitus nullo comitante sedebat Hærebantque animo tristia plura meo, Protinus en subiit funestæ cladis imago Fecit in Angliaco quam Libitina solo; Dum procerum ingressa est splendentes marmore turs Dira sepulchrali mors metuenda sace; lfav

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^{*} Lancelot Andrews, who died Sept. 21. 1626.

savitque auro gravidos & jaspide muros, Nec metuit satrapum sternere falce greges. ne memini clarique ducis, fratrisque verendi Intempestivis ossa cremata rogis: 10 memini Heroum quos vidit ad æthera raptos, Flevit & amissos Belgia tota duces. te præcipuè luxi dignissime Præsul, Wintoniæque olim gloria magna tuæ; elicui fletu, & tristi sic ore querebar, 15 Mors fera Tartareo diva fecunda Jovi, mne fatis quod fylva tuas persentiat iras, Et quod in herbosos jus tibi detur agros, odque afflata tuo marcescant lilia tabo, Et crocus, & pulchræ Cypridi sacra rosa, et finis ut semper fluvio contermina quercus Miretur lapfus prætereuntis aquæ? tibi succumbit liquido quæ plurima cœlo Evehitur pennis quamlibet augur avis, quæ mille nigris errant animalia fylvis, 25 Et quod alunt mutum Proteos antra pecus. ida, tanti tibi cum sit concessa potestas; Quid juvat humanâ tingere cæde manus?

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Nobileque in pectus certas acuisse sagittas, Semideamque animam sede fugasse suâ? Talia dum lacrymans alto sub pectore volvo, Roscidus occiduis Hesperus exit aquis, Et Tartessiaco submerserat æquore currum Phæbus, ab eöo littore mensus iter. Nec mora, membra cavo posui refovenda cubili, Condiderant oculos noxque soporque meos: Cum mihi visus eram lato spatiarier agro, Heu nequit ingenium vifa referre meum. Illic puniceâ radiabant omnia luce, Ut matutino cum juga sole rubent. Ac veluti cum pandit opes Thaumantia proles, Vestitu nituit multicolore folum. Non dea tam variis ornavit floribus hortos Alcinoi, Zephyro Chloris amata levi. Flumina vernantes lambunt argentea campos, Ditior Hesperio flavet arena Tago. Serpit odoriferas per opes levis aura Favoni, Aura sub innumeris humida nata rosis,

Talis in extremis terræ Gangetidis oris

Luciferi regis fingitur esse domus.

se racimiseris dum densas vitibus umbras Et pellucentes miror ubique locos, ce mihi subito Præsul Wintonius astat, Sidereum nitido fulfit in ore jubar; estis ad auratos defluxit candida talos, 55 Infula divinum cinxerat alba caput. umque senex tali incedit venerandus amictu, Intremuit læto florea terra fono. gmina gemmatis plaudunt cœlestia pennis, Pura triumphali personat æthra tubâ. 60 uisque novum amplexu comitem cantuque salutat, Hosque aliquis placido misit ab ore sonos; ate veni, & patrii felix cape gaudia regni, Semper ab hinc duro, nate, labore vaca. ixit, & aligeræ tetigerunt nablia turmæ, At mihi cum tenebris aurea pulsa quies. lebam turbatos Cephaleiâ pellice fomnos, Talia contingant somnia sæpe mihi.

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ELEGIA QUARTA, Anno Ætatis 18.

Ad Thomam Junium præceptorem fuum, apu mercatores Anglicos Hamburgæ agentes, Paftori munere fungentem.

Urre per immensum subitò mea littera pontum, I, pete Teutonicos læve per æquor agros; Segnes rumpe moras, & nil, precor, obstet eunti, Et sestinantis nil remoretur iter.

Ipse ego Sicanio frænantem carcere ventos Æolon, & virides sollicitabo Deos,

Cæruleamque suis comitatam Dorida Nymphis, Ut tibi dent placidam per sua regna viam.

At tu, si poteris, celeres tibi sume jugales, Vecta quibus Colchis sugit ab ore viri;

Aut queis Triptolemus Scythicas devenit in oras Gratus Eleufinâ missus ab urbe puer.

Atque ubi Germanas flavere videbis arenas Ditis ad Hamburgæ mænia flecte gradum,

Dicitur occiso quæ ducere nomen ab Hamâ, Cimbrica quem fertur clava dedisse neci.

Vivit ibi antiquæ clarus pietatis honore Præful Christicolas pascere doctus oves;

lle quidem est animæ plusquam pars altera nostra	е,
Dimidio vitæ vivere cogor ego.	20
Hei mihi quot pelagi, quot montes interjecti	
Me faciunt aliâ parte carere mei!	
Charior ille mihi quam tu doctissime Graium	
Cliniadi, pronepos qui Telamonis erat;	
Quàmque Stagirites generoso magnus alumno,	25
Quem peperit Lybico Chaonis alma Jovi.	
Qualis Amyntorides, qualis Philyrëius Heros	
Myrmidonum regi, talis & ille mihi.	
Primus ego Aonios illo præunte recessus	
Lustrabam, & bisidi sacra vireta jugi,	30
Pieriosque hausi latices, Clioque favente,	
Castalio sparsi læta ter ora mero.	
Flammeus at signum ter viderat arietis Æthon,	
Induxitque auro lanea terga novo,	
Bisque novo terram sparsisti Chlori senilem	35
Gramine, bisque tuas abstulit Auster opes:	
Necdum ejus licuit mihi lumina pascere vultu,	
Aut linguæ dulces aure bibisse sonos.	
lade igitur, cursuque Eurum præverte sonorum,	
Quàm sit opus monitis res docet, ipsa vides.	40
그 이번 보다 보니 아니는 그 사이에 모든 그리고 있다면 하고 있다. 그 그리고 있는 그리고 있는 그리고 있는 그리고 있는 그리고 있다면 하는 것이다.	

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Invenies duici cum conjuge forte ledentem,
Mulcentem gremio pignora chara suo,
Forsitan aut veterum prælarga volumina patrum
Versantem, aut veri biblia sacra Dei,
Cælestive animas saturantem rore tenellas,
Grande salutiferæ religionis opus.
Utque solet, multam sit dicere cura salutem,
Dicere quam decuit, si modo adesset, herum.
Hæc quoque paulum oculos in humum defixa model
Verba verecundo sis memor ore loqui:
Hæc tibi, si teneris vacat inter prælia Musis,
Mittit ab Angliaco littore fida manus.
Accipe sinceram, quamvis sit sera, salutem;
Fiat & hoc ipso gratior illa tibi.
Sera quidem, sed vera fuit, quam casta recepit
Icaris à lento Penelopeia viro.
Ast ego quid volui manifestum tollere crimen,
Ipse quod ex omni parte levare nequit?
Arguitur tardus meritò, noxamque fatetur,
Et pudet officium deseruisse suum.
Tu modò da veniam fasso, veniamque roganti,
Crimina diminui, quæ patuere, solent.

Non ferus in pavidos rictus diducit hiantes	
Vulnifico pronos nec rapit ungue leo.	
Sæpe sarissiferi crudelia pectora Thracis	65
Supplicis ad mœstas delicuere preces.	
Extensæque manus avertunt fulminis ictus,	
Placat & iratos hostia parva Deos.	
Jamque diu scripsisse tibi fuit impetus illi,	
Neve moras ultra ducere passus Amor.	70
Nam vaga Fama refert, heu nuntia vera malorur	n!
In tibi finitimis bella tumere locis,	
Teque tuamque urbem truculento milite cingi,	
Et jam Saxonicos arma parasse duces.	
Te circum latè campos populatur Enyo,	75
Et sata carne virûm jam cruor arva rigat;	
Germanisque suum concessit Thracia Martem,	
Illuc Odrysios Mars pater egit equos;	
Perpetuòpue comans jam deflorescit oliva,	
Fugit & ærisonam Diva perosa tubam,	80
Fugit io terris, & jam non ultima virgo	
Creditur ad superas justa volasse domos.	
Te tamen intereà belli circumsonat horror,	
Vivis & ignoto folus inopfque folo;	1
[2] [1] 20 - H.	

Et, tibi quam patrii non exhibuere penates,	85
Sede peregrinâ quæris egenus opem.	J
Patria dura parens, & faxis fævior albis	
Spumea quæ pulsat littoris unda tui,	
Siccine te decet innocuos exponere fœtus,	
Siccine in externam ferrea cogis humum,	90
Et sinis ut terris quærant alimenta remotis	
Quos tibi prospiciens miserat ipse Deus,	
Et qui læta ferunt de cœlo nuntia, quique	
Quæ via post cineres ducat ad astra, docent?	
Digna quidem Stygiis quæ vivas clausa tenebris,	95
Æternâque animæ digna perire fame!	
Haud aliter vates terræ Thesbitidis olim	
Pressit inassueto devia tesqua pede,	
Desertasque Arabum salebras, dum regis Achabi	
Effugit atque tuas, Sidoni dira, manus.	100
Talis & horrisono laceratus membra flagello,	
Paulus ab Æmathiâ pellitur urbe Cilix.	
Piscosæque ipsum Gergessæ civis Iësum	
Finibus ingratus justit abire suis.	
At tu sume animos, nec spes cadat anxia curis,	105
Nec tua concutiat decolor offa metus.	

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Sis etenim quamvis fulgentibus obsitus armis, Intententque tibi millia tela necem, At nullis vel inerme latus violabitur armis, Deque tuo cuspis nulla cruore bibet. IIO Namque eris ipse Dei radiante sub ægide tutus, Ille tibi custos, & pugil ille tibi; Ille Sionææ qui tot fub mænibus arcis Affyrios fudit nocte filente viros; Inque fugam vertit quos in Samaritidas oras 115 Misit ab antiquis prisca Damascus agris, Terruit & densas pavido cum rege cohortes, Aere dum vacuo buccina clara fonat, Cornea pulvereum dum verberat ungula campum, Currus arenosam dum quatit actus humum, 120 Auditurque hinnitus equorum ad bella ruentûm, Et strepitus ferri, murmuraque alta virûm. Et tu (quod superest miseris) sperare memento, Et tua magnanimo pectore vince mala; Nec dubites quandoque frui melioribus annis, 125 Atque iterum patrios posse videre lares.

ELEGIA QUINTA, Anno Ætatis 20.

In adventum veris,

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N se perpetuo Tempus revolubile gyro	
Jam revocat Zephyros vere tepente novos;	
Induiturque brevem Tellus reparata juventam,	
Jamque soluta gelu dulce virescit humus.	
Fallor? an & nobis redeunt in carmina vires,	5
Ingeniumque mihi munere veris adest?	
Munere veris adest, iterumque vigescit ab illo	
(Quis putet) atque aliquod jam sibi poscit opus.	
Castalis ante oculos, bisidumque cacumen oberrat,	
Et mihi Pyrenen somnia nocte ferunt;	10
Concitaque arcano fervent mihi pectora motu,	
Et furo, & sonitus me sacer intùs agit.	
Delius ipse venit, video Penëide lauro	
Implicitos crines, Delius ipse venit.	
Jam mihi mens liquidi raptatur in ardua cœli,	15
Perque vagas nubes corpore liber eo;	
Perque umbras, perque antra feror penetralia vatun	n,
Et mihi fana patent interiora Deûm;	
Intuiturque animus toto quid agatur Olympo,	
Tree lugiant oculos Turtura caca mess.	20
Q^{q}	uid

Quid tam grande sonat distento spiritus ore?	
Quid parit hæc rabies, quid facer iste furor?	
Ver mihi, quod dedit ingenium, cantabitu illo;	
Profuerint isto reddita dona modo.	
Jam Philomela tuos foliis adoperta novellis	25
Instituis modulos, dum silet omne nemus:	
Urbe ego, tu sylvâ simul incipiamus utrique,	
Et simul adventum veris uterque canat.	
Veris io rediere vices, celebremus honores	
Veris, & hoc subeat Musa * perennis opus.	30
Jam sol Æthiopas fugiens Tithoniaque arva,	
Flectit ad Arctoas aurea lora plagas.	
Est breve noctis iter, brevis est mora noctis opaca	e,
Horrida cum tenebris exulat illa suis.	
Jamque Lycaonius plaustrum cœleste Bootes	35
Non longâ sequitur fessus ut ante viâ;	
Nunc etiam folitas circum Jovis atria toto	
Excubias agitant sidera rara polo.	
Nam dolus, & cædes, & vis cum nocte recessit,	
Neve Giganteum Dii timuere scelus.	40
Forte aliquis scopuli recubans in vertice pastor,	
Roscida cum primo sole rubescit humus,	
* quotannis. Edit. 1645.	
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Nec Table 1 Alm I I I I I I Ah

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Hæc, ait, hac certè caruisti nocte puellà	
Phæbe tuâ, celeres quæ retineret equos.	
Læta suas repetit sylvas, pharetramque resumit	45
Cynthia, Luciferas ut videt alta rotas,	
Et tenues ponens radios gaudere videtur	
Officium fieri tam breve fratris ope.	
Desere, Phæbus ait, thalamos Aurora seniles,	
Quid juvat effœto procubuisse toro?	50
Te manet Æolides viridi venator in herba,	
Surge, tuos ignes altus Hymettus habet.	
Flava verecundo dea crimen in ore fatetur,	
Et matutinos ocius urget equos.	
Exuit invisam Tellus rediviva senectam,	55
Et cupit amplexus Phæbe subire tuos;	
Et cupit, & digna est, quid enim formosius illà,	
Pandit ut omniferos luxuriosa sinus,	
Atque Arabum spirat messes, & ab ore venusto	
Mitia cum Paphiis fundit amoma rosis!	60
Ecce coronatur sacro frons ardua luco,	
Cingit ut Idæam pinea turris opim;	
Et vario madidos intexit flore capillos,	
Floribus & visa est posse placere suis.	
Flori	bus

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Floribus effusos ut erat redimita capillos	65
Tenario placuit diva Sicana Deo.	
Aspice Phæbe tibi faciles hortantur amores,	
Mellitasque movent flamina verna preces.	
Cinnameâ Zephyrus leve plaudit odorifer alâ,	
Blanditiasque tibi ferre videnter aves.	70
Nec fine dote tuos temeraria quærit amores	
Terra, nec optatos poscit egena toros,	A
Alma salutiferum medicos tibi gramen in usus	
Præbet, & hinc titulos adjuvat ipsa tuos.	
Quòd si te pretium, si te sulgentia tangunt	75
Munera, (muneribus sæpe coemptus Amor)	
Illa tibi ostentat quascunque sub æquore vasto,	
Et superinjectis montibus abdit opes.	
Ah quoties cum tu clivoso fessus Olympo	
In verspertinas præcipitaris aquas,	86
Cur te, inquit, cursu languentem Phæbe diurn	0
Hesperiis recipit Cærula mater aquis?	
Quid tibi cum Tethy! Quid cum Tartesside ly	mphâ,
Dia quid immundo perluis ora falo?	
Frigora Phœbe meâ melius captabis in umbrâ,	85
Huc ades, ardentes imbue rore comas.	
I I	Mollior

Mollior egelidâ veniet tibi fomnus in herbâ, Huc ades, & gremio lumina pone meo. Quáque jaces circum mulcebit lene sufurrans Aura per humentes corpora fusa rosas. 90 Nec me (crede mihi) terrent Semelëia fata, Nec Phaetonteo fumidus axis equo; Cum tu Phœbe tuo sapientius uteris igni, Huc ades, & gremio lumina pone meo. Sic Tellus lasciva suos suspirat amores; 95 Matris in exemplum cætera turba ruunt. Nunc etenim toto currit vagus orbe Cupido, Languentesque fovet solis ab igne faces. Infonuere novis lethalia cornua nervis, Triste micant ferro tela corusca novo. 100 Jamque vel invictam tentat superasse Dianam, Quæque sedet sacro Vesta pudica soco. Ipsa senescentem reparat Venus annua formam, Atque iterum tepido creditur orta mari. Marmoreas juvenes clamant Hymenæe per urbes, 105 Littus io Hymen, & cava faxa fonant. Cultior ille venit tunicâque decentior aptâ, Puniceum redolet vestis odora crocum.

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grediturque frequens ad amæni gaudia veris	
Virgineos auro cincta puella finus.	110
otum est cuique suum, votum est tamen omn Ut sibi quem cupiat, det Cytherea virum. [un	
Junc quoque septenâ modulatur arundine pastor,	
Et sua quæ jungat carmina Phyllis habet.	
Vavita nocturno placat sua sidera cantu,	115
Delphinasque leves ad vada summa vocat.	
upiter ipse alto cum conjuge ludit Olympo,	
Convocat & famulos ad sua festa Deos.	
Vunc etiam Satyri cum fera crepuscula surgunt,	
Pervolitant celeri florea rura choro,	120
ylvanusque suâ cyparissi fronde revinctus,	
Semicaperque Deus, semideusque caper.	
uæque sub arboribus Dryades latuere vetustis	
Per juga, per solos expatiantur agros.	
Per sata luxuriat fruticetaque Mænalius Pan,	125
Vix Cybele mater, vix fibi tuta Ceres;	
tque aliquam cupidus prædatur Oreada Faunus,	•
Consulit in trepidos dum sibi nympha pedes,	
amque latet, latitansque cupit male tecta videri,	
Et fugit, & fugiens pervelit ipsa capi.	130
Vol. II. Y	Dii

Dii quoque non dubitant cœlo præponere fylvas,
Et sua quisque sibi numina lucus habet.
Et sua quisque diu sibi numina lucus habeto,
Nec vos arborea dii precor ite domo.
Te referant miseris te lupiter aurea terris.

Te referant miseris te Jupiter aurea terris Sæcla, quid ad nimbos aspera tela redis? Tu saltem lentè rapidos age Phæbe jugales

Quà potes, & sensim tempora veris eant; Brumaque productas tardè serat hispida noctes, Ingruat & nostro serior umbra polo.

ELEGIA SEXTA.

Ad Carolum Deodatum ruri commorantem,

Qui cum Idibus Decemb. scripsisset, & sua carmina excusari postulasset si solito minus essent bona, quod inter lautitias quibus erat ab amicis exceptus, haud satis felicem operam Musis dare se posse affirmabat, hoc habuit responsum.

ITTO tibi sanam non pleno ventre salutem, Qua tu distento sortè carere potes.

At tua quid nostram prolectat Musa camœnam,
Nec sinit optatas posse sequi tenebras?

Carmine scire velis quam te redamemque colamque,
Crede mihi vix hoc carmine scire queas.

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Nam neque noster amor modulis includitur arctis, Nec venit ad claudos integer ipse pedes. Quàm bene solennes epulas, hilaremque Decembrim, Festaque cœlifugam quæ coluere Deum, Deliciasque refers, hyberni gaudia ruris, Haustaque per lepidos Gallica musta focos! Quid quereris refugam vino dapibusque poesin? Carmen amat Bacchum, carmina Bacchus amat. Nec puduit Phæbum virides gestasse corymbos, Atque hederam lauro præposuisse suæ. apius Aoniis clamavit collibus Euce Mista Thyoneo turba novena choro. Naso Corallæis mala carmina misit ab agris: Non illic epulæ, non fata vitis erat. 20 luid nisi vina, rosasque racemiferumque Lyæum Cantavit brevibus Tëia Musa modis? indaricosque inflat numeros Teumesius Euan, Et redolet sumptum pagina quæque merum; dum gravis everso currus crepat axe supinus, 25 Et volat Eleo pulvere fuscus eques. uadrimoque madens Lyricen Romanus Iaccho Dulce canit Glyceran, flavicomamque Chloen.

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Jam

Jam quoque lauta tibi generoso mensa paratu
Mentis alit vires, ingeniumque fovet.
Massica sœcundam despumant pocula venam,
Fundis & ex ipso condita metra cado.
Addimus his artes, fusumque per intima Phæbum
Corda, favent uni Bacchus, Apollo, Ceres.
Scilicet haud mirum tam dulcia carmina per te 35
Numine composito tres peperisse Deos.
Nunc quoque Thressa tibi cælato barbitos auro
Infonat argutâ molliter icta manu;
Aupiturque chelys suspensa tapetia circum,
Virgineos tremulâ quæ regat arte pedes.
Illa tuas saltem teneant spectacula Musas,
Et revocent, quantum crapula pellit iners.
Crede mihi dum psallit ebur, comitataque plectrum
Implet odoratos festa chorea tholos,
Percipies tacitum per pectora serpere Phæbum, 45
Quale repentinus permeat ossa calor,
Perque puellares oculos digitumque fonantem
Irruet in totos lapía Thalia finus.
Namque Elegia levis multorum cura Deorum est,
Et vocat ad numeros quemlibet illa suos; 50

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Liber adest elegis, Eratoque, Ceresque, Venusque	,
Et cum purpurea matre tenellus Amor.	
Talibus inde licent convivia larga poetis,	
Sæpius & veteri commaduisse mero.	
At qui bella refert, & adulto sub Jove cœlum,	55
Heroasque pios, semideosque duces,	
Et nunc sancta canit superum consulta deorum,	
Nunc latrata fero regna profunda cane,	
Ille quidem parcè Samii pro more magistri	
Vivat, & innocuos præbeat herba cibos;	60
Stet prope fagineo pellucida lympha catillo,	
Sobriaque è puro pocula fonte bibat.	
Additur huic scelerisque vacans, & casta juventus,	
Et rigidi mores, & fine labe manus.	
Qualis veste nitens sacrâ, & lustralibus undis	65
Surgis ad infensos augur iture Deos.	
Hoc ritu vixisse ferunt post rapta sagacem	
Lumina Tirefian, Ogygiumque Linon,	
Et lare devoto profugum Calchanta, senemque	
Orpheon edomitis sola per antra feris;	70
Sic dapis exiguus, sic rivi potor Homerus	
Dulichium vexit per freta longa virum,	

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Et per monstrificam Perseiæ Phæbados aulam, Et vada sæmineis insidiosa sonis,	
Perque tuas rex ime domos, ubi fanguine nigro Dicitur umbrarum detinuisse greges.	75
Diis etenim sacer est vates, divûmque sacerdos, Spirat & occultum pectus, & ora Jovem.	
At tu siquid agam scitabere (si modò saltem	0
Esse putas tanti noscere siquid agam) Paciferum canimus cœlesti semine regem,	80
Faustaque sacratis sæcula pacta libris, Vagitumque Dei, & stabulantem paupere tecto	
Qui suprema suo cum patre regna colit, Stelliparumque polum, modulantesque æthere turn	nas.
Et subitò elisos ad sua fana Deos.	86
Dona quidem dedimus Christi natalibus illa, Illa sub auroram lux mihi prima tulit.	
Te quoque pressa manent patriis meditata cicutis, Tu mihi, cui recitem, judicis instar eris.	90
ELEGIA SEРТІМА, Anno Ætatis 19.	•
Ondum blanda tuas leges Amathusia nôram, Et Paphio vacuum pectus ab igne fuit. Sæpe cupidineas, puerilia tela, fagittas,	,
Atque tuum sprevi maxime numen Amor.	Tu

Tu puer imbelles dixi transfige columbas,	5
Conveniunt tenero mollit bella duci.	
Aut de passeribus tumidos age, parve, triumphos,	
Hæc funt militiæ digna trophæa tuæ.	
In genus humanum quid inania dirigis arma?	
Non valet in fortes ista pharetra viros.	10
Non tulit hoc Cyprius, (neque enim Deus ullus ad	iras
Promptior) & duplici jam ferus igne calet.	
Ver erat, & summæ radians per culmina villæ	
Attulerat primam lux tibi Maie diem:	
At mihi adhuc tefugam quærebant lumina noctem,	15
Nec matutinum sustinuere jubar.	
Astat Amor lecto, pictis Amor impiger alis,	
Prodidit astantem mota pharetra Deum:	
Prodidit & facies, & dulce minantis ocelli,	
Et quicquid puero dignum & Amore fuit.	20
Talis in æterno juvenis Sigeius Olympo	
Miscet amatori pocula plena Jovi;	
Aut qui formosas pellexit ad oscula nymphas	
Thiodamantæus Naiade raptus Hylas.	
Addideratque iras, sed & has decuisse putares,	25
Addideratque truces, nec fine felle minas.	

as, 86

90

Tu

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Et

Et miser exemplo sapuisses tutius, inquit,
Nunc mea quid possit dextera testis eris.
Inter & expertos vires numerabere nostras,
Et faciam vero per tua damna fidem.
Ipse ego si nescis strato Pythone superbum
Edomui Phæbum, cessit & ille mihi;
Et quoties meminit Peneidos, ipse fatetur
Certiùs & graviùs tela nocere mea.
Me nequit adductum curvare peritius arcum,
Qui post terga solet vincere Parthus eques:
Cydoniusque mihi cedit venator, & ille
Inscius uxori qui necis author erat.
Est etiam nobis ingens quoque victus Orion,
Herculeæque manus, Herculeusque comes.
Jupiter ipse licet sua fulmina torqueat in me,
Hærebunt lateri spicula nostra Jovis.
Cætera quæ dubitas meliùs mea tela docebunt,
Et tua non leviter corda petenda mihi.
Nec te stulte tuæ poterunt defendere Musæ,
Nec tibi Phœbæus porriget anguis opem.
Dixit, & aurato quatiens mucrone sagittam,
Evolet in tenidos Cypridos ille finus

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At mihi risuro tonuit ferus ore minaci, Et mihi de puero non metus ullus erat. 50 Et modò quà nostri spatiantur in urbe Quirites, Et modò villarum proxima rura placent. Turba frequens, faciéque simillima turba dearum Splendida per medias itque reditque vias. Auctaque luce dies gemino fulgore coruscat, 55 Fallor? an & radios hinc quoque Phæbus habet, Hæc ego non fugi spectacula grata severus, Impetus & quò me fert juvenilis, agor. Lumina luminibus malè providus obvia misi, Neve oculos potui continuisse meos. 60 Unam fortè aliis supereminuisse notabam, Principium nostri lux erat illa mali. se Venus optaret mortalibus ipsa videri, Sic regina Deûm conspicienda fuit. Hanc memor objecit nobis malus ille Cupido, 65 Solus & hos nobis texuit antè dolos. Vec procul ipse vafer latuit, multæque sagittæ, Et facis à tergo grande pependit onus. ec mora, nunc ciliis hæsit, nunc virginis ori, Infilit hinc labiis, infidet inde genis: 70 Et

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At

Et qualcunque agilis partes jaculator oberrat,
Hei mihi, mille locis pectus inerme ferit,
Protinus insoliti subierunt corda surores,
Uror amans intùs flammaque totus eram.
Interea misero quæ jam mihi sola placebat,
Ablata est oculis non reditura meis.
Ast ego progredior tacitè querebundus, & excors,
Et dubius volui sæpe referre pedem.
Findor, & hæc remanet, sequitur pars altera votum,
Raptaque tam subitò gaudia slere juvat.
Sic dolet amissum proles Junonia cælum,
Inter Lemniacos præcipitata focos,
Talis & abreptum folem respexit, ad Orcum
Vectus ab attonitis Amphiaraus equis.
Quid faciam infelix, & luctu victus? amores
Nec licet inceptos ponere, neve sequi.
O utinam spectare semel mihi detur amatos
Vultus, & coram tristia verba loqui;
Forsitan duro non est adamante creata,
Forte nec ad nostras surdeat illa preces.
Crede mihi nullus sic infeliciter arsit,
Ponar in exemplo primus & unus ego.
병원에 있는 사람이 가게 하는 것이 없는 것이다. 그는 이 사람이 가는 사람이 되었다는 사람들이 사람들이 사람들이 살아가는 사람이 되었다. 나는 사람이 없는 사람들이 되었다.

Parce precor teneri cum sis Deus ales amoris,
Pugnent officio nec tua facta tuo.

Jam tuus O certè est mihi formidabilis arcus,
Nate deâ, jaculis nec minus igne potens:

Et tua sumabunt nostris altaria donis,
Solus & in superis tu mihi summus eris.

Deme meos tandem, verum nec deme surores,
Nescio cur, miser est suaviter omnis amans:

100

Tu modo da facilis, posthac mea siqua sutura est,
Cuspis amaturos sigat ut una duos.

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arce

A C ego mente olim lævå, studioque supino
Nequitiæ posui vana trophæa meæ.
scilicet abreptum sic me malus impulit error,
Indolicisque ætas prava magistra suit.
Donec Socraticos umbrosa Academia rivos
Præbuit, admissum dedocuitque jugum.
Protinus extinctis ex illo tempore slammis,
Cincta rigent multo pectora nostra gelu.
Inde suis frigus metuit puer ipse sagittis,
Et Diomedéam vim timet ipsa Venus.

In Proditionem Bombardicam.

Ausus es infandum perside Fauxe nesas,
Fallor? an & mitis voluisti ex parte videri,
Et pensare malâ cum pietate scelus?
Scilicet hos alti missurus ad atria cœli,
Sulphureo curru slammivolisque rotis.
Qualiter ille feris caput inviolabile Parcis
Liquit Iördanios turbine raptus agros.

In eandem.

Et:

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In

Sic potiùs fœdos in cœlum pelle cucullos,

Et quot habet brutos Roma profana Deos,

Namque hac aut aliâ nifi quemque adjuveris arte,

Crede mihi cœli vix bene fcandet iter.

In eandem.

Et fine quo superûm non adeunda domus.

Prenduit hoc trinâ monstrum Latiale coronâ,

Movit & horrisicum cornua dena minax.

Et nec inultus ait temnes mea sacra Britanne,

Supplicium spreta religione dabis.

Et si stelligeras unquam penetraveris arces,

Non nisi per slammas triste patebit iter.

O quim sunesso cecinisti proxima vero,

Verbaque ponderibus vix caritura suis!

Nam prope Tartareo sublime rotatus ab igni

Ibat ad æthereas umbra perusta plagas.

In eandem.

UEM modò Roma suis devoverat impia diris, Et Styge damnârat Tænarioque sinu, Hunc vice mutatà jam tollere gestit ad astra, Et cupit ad superos evehere usque Deos.

In inventorem bombardæ.

Apetionidem laudavit cæca vetustas,

Qui tulit ætheream solis ab axe sacem;

It mihi major erit, qui lurida creditur arma,

Et trisidum sulmen surripuisse Jovi.

In

[334]

Ad Leonoram Romæ canentem.

A Ngelus unicuique suus (sic credite gentes)
Obtigit æthereis ales ab ordinibus.
Quid mirum? Leonora tibi si gloria major,
Nam tua præsentem vox sonat ipsa Deum.
Aut Deus, aut vacui certè mens tertia cœli
Per tua secretò guttura serpit agens;
Serpit agens, facilisque docet mortalia corda
Sensim immortali assuescere posse sono.
Quòd si cuncta quidem Deus est, per cunctaque suss,
In te una loquitur, cætera mutus habet.

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Ad

Ad eandem.

A Ltera Torquantum cepit Leonora poetam,
Cujus ab insano cessit amore surens.

Ah miser ille tuo quantò seliciùs ævo
Perditus, & propter te Leonora soret!

Et te Pierià sensisset voce canentem
Aurea maternæ sila movere lyræ,
Quamvis Dircæo torsisset lumina Pentheo
Sævior, aut totus desipuisset iners,
Tu tamen errantes cæca vertigine sensus
Voce eadem poteras composuisse tua;
Et poteras ægro spirans sub corde quietem
Flexanimo cantu restituisse sibi.

Ad eandem.

Redula quid liquidam Sirena Neapoli jactas,

Claraque Parthenopes fana Achelöiados,

ittoreamque tuâ defunctam Naiada ripâ

Corpora Chalcidio facra dedisse rogo?

la quidem vivitque, & amænâ Tibridis undâ

Mutavit rauci murmura Pausilipi.

lic Romulidûm studiis ornata secundis,

Atque homines cantu detinet atque Deos.

IS,

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* Apologus de Rustico & Hero.

Pusticus ex malo sapidissima poma quotannis
Legit, & urbano lecta dedit Domino:
Inc incredibili fructus dulcedine captus
Malum ipsam in proprias transtulit areolas.
Mactenus illa ferax, sed longo debilis ævo,
Mota solo assueto, protenus aret iners.

Quod tandem ut patuit Domino, spe lusus inani,
Damnavit celeres in sua damna manus.

Atque ait, heu quanto satius suit illa Coloni
(Parva licet) grato dona tulisse animo!

To
ossem ego avaritiam frænare, gulamque voracem:
Nunc periere mihi & sætus & ipse parens.

Elegiarum Finis.

* Added in the Edit. 1673.

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SYLVARUM LIBER

Anno Ætatis 16.

Fi

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15

Si

In obitum * Procancellarii medici.

PArere fati discite legibus,
Manusque Parcæ jam date supplices,
Qui pendulum telluris orbem
Iäpeti colitis nepotes.

Vos si relicto mors vaga Tænaro Semel vocârit slebilis, heu moræ Tentantur incassum dolique;

Per tenebras Stygis ire certum est. Si destinatam pellere dextera Mortem valeret, non serus Hercules

Nessi venenatus cruore

Æmathiâ jacuisset Oetâ. Nec fraude turpi Palladis invidæ

Vidisset occisum Ilion Hectora, aut

Quem larva Pelidis peremit Ense Locro, Jove lacrymante.

^{*} Dr. John Goslyn, Master of Caius college, and the King's Professor of Physic, who died when he was a second time Vice Chancellor in October 1626. So that the date of Milton's age is wrong.

Si triste fatum verba Hecatëia	
Fugare possint, Telegoni parens	
Vixisset infamis, potentique	
Ægiali soror usa virgâ.	20
Numenque trinum fallere si queant	
Artes medentûm, ignotaque gramina,	
Non gnarus herbarum Machaon	
Eurypyli cecidisset hastâ.	
Læsisset & nec te Philyreie	25
Sagitta echidnæ perlita fanguine,	•
Nec tela te fulmenque avitum	
Cæse puer genitricis alvo.	
Tuque O alumno major Apolline,	
Gentis togatæ cui regimen flatum	30
Frondosa quem nunc Cirrha luget,	
Et mediis Nelicon in undis,	
Jam præfuisses Palladio gregi	
Lætus, superstes, nec sine gloria,	
Nec puppe lustrasses Charontis	35
Horribiles barathri recessus.	
At fila rupit Persephone tua	
Irata, cum te viderit artibus	
Succoque pollenti tot atris	
Faucibus eripuisse mortis.	40
Vo. II	^

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Si

Colende Præses, membra precor tuæ Molli quiescant cespite, & ex tuo Crescant rosæ, calthæque busto, Purpureoque hyacinthus ore. Sit mite de te judicium Æaci, Subrideatque Ætnæa Proserpina,

Interque felices perennis Elyfio spatiere campo.

In quintum Novembris, Anno Ætatis 17.

Teucrigenas populos, latéque patentia regna Albionum tenuit, jamque inviolabile fœdus Sceptra Caledoniis conjunxerat Anglica Scotis: Pacificusque novo felix divesque sedebat In solio, occultique doli securus & hostis: Cum ferus ignistue regnans Acheronte tyrannus, Eumenidum pater, æthereo vagus exul Olympo, Forte per immensum terrarum erraverat orbem, Dinumerans sceleris socios, vernasque sideles, Participes regni post sunera mæsta suturos; Hic tempestates medio ciet aëre diras, Illic unanimes odium struit inter amicos,

Armat

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Armat & invictas in mutua viscera gentes;	
Regnaque olivifera vertit florentia pace,	15
Et quoscunque videt puræ virtutis amantes,	
los cupit adjicere imperio, fraudumque magiste	r
Tentat inaccessum sceleri corrumpere pectus,	
nsidiasque locat tacitas, cassesque latentes	
Tendit, ut incautos rapiat, seu Caspia tigris	20
nsequitur trepidam deserta per avia prædam	-
Nocte sub illuni, & somno nictantibus astris.	
Talibus infestat populos Summanus & urbes	
Cinctus cæruleæ fumanti turbine flammæ.	
amque fluentisonis albentia rupibus arva	25
Apparent, & terra Deo dilecta marino,	
Cui nomen dederat quondam Neptunia proles,	
Amphitryoniaden qui non dubitavit atrocem	
Equore tranato furiali poscere bello,	
Ante expugnatæ crudelia fæcula Trojæ.	30
At simul hanc opibusque & festà pace beatam	L
Aspicit, & pingues donis Cerealibus agros,	
Quodque magis doluit, venerantem numina veri	i
Sancta Dei populum, tandem suspiria rupit	
Tartareos ignes & luridum olentia sulphur;	35
Qualia Trinacria trux ab Jove clausus in Ætna	
7. 2	F.fflat

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Efflat tabifico monstrosus ob ore Tiphœus.

Ignescunt oculi, stridetque adamantinus ordo
Dentis, ut armorum fragor, ictaque cuspide cuspis
Atque pererrato solum hoc lacrimabile mundo
Inveni, dixit, gens hæc mihi sola rebellis,
Contemtrixque jugi, nostraque potentior arte.

Illa tamen, mea si quicquam tentamina possunt,
Non seret hoc impune diu, non ibit inulta.

Hactenus; & piceis liquido natat aëre pennis;
Quà volat, adversi præcursant agmine venti
Densantur nubes, & crebra tonitrua sulgent.

Jamqueprui nosas velox superaveret Alpes,
Et tenet Ausoniæ sines, à parte sinistra
Nimbiser Appenninus erat, priscique Sabini,
Dextra venesiciis infamis Hetruria, nec non
Te furtiva Tibris Thetidi videt oscula dantem;
Hinc Mavortigenæ consistit in arce Quirini.
Reddiderant dubiam jam sera crepuscula lucem,
Cum circumgreditur totam Tricoroniser urbem,
Panisicosque Deos portat, scapulisque virorum
Evehitur, præeunt submisso poplite reges,
Et mendicantum series longissima fratrum;
Cereaque in manibus gestant sunalia cæci,

Cim

Cimmeriis nati in tenebris, vitamque trahentes. 60 Templa dein multis subeunt lucentia tædis Vesper erat sacer iste Petro) fremitusque canentum Sape tholos implet vacuos, & inane locorum. Qualiter exululat Bromius, Bromiique caterva, Orgia cantantes in Echionia Aracyntho, 65 Dum tremit attonitus vitreis Asopus in undis, Et procul ipse cava responsat rupe Cithæron. His igitur tandem solenni more peractis, Nox senis amplexus Erebi taciturna reliquit, Præcipitesque impellit equos stimulante slagello, Captum oculis Typhlonta, Melanchætemque ferocem, Atque Acherontæo prognatam patre Siopen Torpidam, & hirfutis horrentem Phrica capillis. Interea regum domitor, Phlegetontius hæres Ingreditur thalamos (neque enim fecretus adulter 75 Producit steriles molli fine pellice noctes) t vix compositos somnus claudebat ocellos, um niger umbrarum dominus, rectorque filentum, rædatorque hominum falså sub imagine tectus shitit, assumptis micuerunt tempora canis, 80 arba sinus promissa tegit, cineracea longo ymate verrit humum vestis, pendetque cucullus Vertice

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Cim

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Vertice de raso, & ne quicquam desit ad artes, Cannabeo lumbos constrixit fune salaces, Tarda fenestratis figens vestigia calceis. Talis, uti fama est, vastâ Franciscus eremo Tetra vagabatur solus per lustra ferarum, Sylvestrique tulit genti pia verba falutis Impius, atque lupos domuit, Lybicosque leones.

Subdolus at tali Serpens velatus amictu Solvit in has fallax ora execrantia voces; Dormis nate? Etiamne tuos sopor opprimit artus? Immemor O fidei, pecorumque oblite tuorum! Dum cathedram venerande tuam, diademaque triplex Ridet Hyberboreo gens barbara nata sub axe, 95 Dumque pharetrati spernunt tua jura Britanni: Surge, age, surge piger, Latinus quem Cæsar adorat, Cui reserata patet convexi janua cœli, Turgentes animos, & faustus frauge procaces, Sacrilegique sciant, tua quid maledictio possit, 100 Et quid Apostolicæ possit custodia clavis; Et memor Hesperiæ disjectam ulciscere classem, Mersaque Iberorum lato vexilla profundo, Sanctorumque cruci tot corpora fixa probofæ, Thermodoontea nuper regnante puella. 105

At tu si tenero mavis torpescere lecto, Crescentesque negas hosti contundere vires, Tyrrhenum implebit numeroso milite pontum, Signaque Aventino ponet fulgentia colle: Reliquias veterum franget, flammisque cremabit, Sacraque calcabit pedibus tua colla profanis, Cujus gaudebant soleis dare basia reges. Nec tamen hunc bellis & aperto Marte lacesses, Irritus ille labor, tu callidus utere fraude, Quælibet hæreticis disponere retia fas est; 115 Jamque ad confilium extremis rex magnus ab oris Patricios vocat, & procerum de stirpe creatos, Grandævosque patres trabeâ, canisque verendos; Hos tu membratim poteris conspergere in auras, Atque dare in cineres, nitrati pulveris igne 120 Ædibus injecto, quà convenere, sub imis. Protinus ipse igitur quoscunque habet Anglia fidos Propositi, factique mone, quisquámne tuorum Audebit fummi non justa facessere Papæ? Perculsosque metu subito, casúque stupentes 125 Invadat vel Gallus atrox, vel fævus Iberus. Sacula fic illic tandem Mariana redibunt, Tuque in belligeros iterum dominaberis Anglos.

Z 4

Et

Et nequid timeas, divos divasque secundas
Accipe, quotque tuis celebrantur numina fastis. 130
Dixit & adscitos ponens malesidus amictus
Fugit ad infandam, regnum illætabile, Lethen.

Jam rosea Eoas pandens Tithonia portas
Vestit inauratas redeunti lumine terras;
Mæstaque adhuc nigri deplorans sunera nati
Irrigat ambrosiis montana cacumina guttis;
Cum somnos pepulit stellatæ janitor aulæ,
Nocturnos visus, & somnia grata * revolvens.

Est locus æternå septus caligine noctis,
Vasta ruinosi quondam sundamina tecti,
Nunc torvi spelunca Phoni, Prodotæque bilinguis,
Estera quos uno peperit Discordia partu.
Hic inter cæmenta jacent præruptaque saxa,
Ossa inhumata virum, & trajecta cadavera ferro;
Hic dolus intortis semper sedet ater ocellis,
Jurgiaque, & stimulis armata Calumnia sauces,
Et Furor, atque viæ moriendi mille videntur,
Et Timor, exanguisque locum circumvolat Horror,
Perpetuoque leves per muta silentia Manes
Exululant, tellus & sanguine conscia stagnat.

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^{*} forfan-refolvens.

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psi etiam pavidi latitant penetralibus antri Et Phonos, & Prodotes, nulloque sequente per antrum. Antrum horrens, scopulosum, antrum feralibus umbris Diffugiunt sontes, & retrò lumina vortunt; Hos pugiles Romæ per fæcula longa fideles 155 Evocat antistes Babylonius, atque ita fatur. Finibus occiduis circumfusum incolit æquor Gens exosa mihi, prudens natura negavit Indignam penitus nostro conjungere mundo: Iluc, fic jubeo, celeri contendite greffu, 160 Tartareoque leves difflentur pulvere in auras Et rex & pariter satrapæ, scelerata propago, Et quotquot fidei caluere cupidine veræ Confilii focios adhibete, operifque ministros. Finierat, rigidi cupidè paruere gemelli. 165 Interea longo flectens curvamine cœlos Despicit æthereâ dominus qui fulgurat arce, Vanaque perversæ ridet conamina turbæ, Atque sui causam populi volet ipse tueri. Esse ferunt spatium, quà distat ab Aside terra 170 fertilis Europe, & spectat Mareotidas undas; Hic turris posita est Titanidos ardua Famæ

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Nobis

Ærea, lata, sonans, rutilis vicinior astris Quam superimpositum vel Athos vel Pelion Osfæ, Mille fores aditusque patent, totidemque fenestra, Amplaque per tenues translucent atria muros: 176 Excitat hic varios plebs agglomerata fusurros; Qualiter instrepitant circum mulctralia bombis Agmina muscarum, aut texto per ovilia junco, Dum canis æstivum cœli petet ardua culmen. 180 Ipsa quidem summâ sedet ultrix matris in arce, Auribus innumeris cinctum caput eminet olli, Queis sonitum exiguum trahit, atque levissima captat Murmura, ab extremis patuli confinibus orbis. Nec tot, Aristoride servator inique juvencæ 185 Isidos, immiti volvebas lumina vultu, Lumina non unquam tacito nutantia fomno, Lumina subjectas late spectantia terras, Istis illa solet loca luce carentia sæpe Perlustrare, etiam radianti impervia soli: 160 Millenisque loquax auditaque visaque linguis Cuilibet effundit temeraria, veraque mendax Nunc minuit, modo confictis sermonibus auget. Sed tamen à nostro meruisti carmine laudes Fama, bonum quo non aliud veracius ullum, 195

Nobis digna cani, nec te memorasse pigebit Carmine tam longo, servati scilicet Angli Officiis vaga diva tuis, tibi reddimus æqua. 76 Te Deus, æternos motu qui temperat ignes, Fulmine præmisso alloquitur, terrâque tremente: Fama siles? an te latet impia Papistarum Conjurata cohors in meque meosque Britannos, Et nova sceptigero cædes meditata Iäeobo? Nec plura, illa statim sensit mandata Tonantis, Et satis ante fugax stridentes induit alas, 205 Induit & variis exilia corpora plumis; Dextra rubam gestat Temesæo ex ære sonoram. Nec mora jam pennis cedentes remigat auras, Atque parum est cursu celeres prævertere nubes, Jam ventos, jam solis equos post terga reliquit: 210 Et primo Angliacas solito de more per urbes Ambiguas voces, incertaque murmura spargit, Mox arguta dolos, & detestabile vulgat Proditionis opus, nec non facta horrida dictu, Authoresque addit sceleris, nec garrula cæcis 215 Infidiis loca structa filet; stupuere relatis, Et pariter juvenes, pariter tremuere puellæ, Effætique senes pariter tantæque ruinæ

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obis

Senfus

Sensus ad ætatem subito penetraverat omnem.

Attamen interea populi miserescit ab alto

Æthereus pater, & crudelibus obstitit ausis

Papicolûm; capti pænas raptantur ad acres;

At pia thura Deo, & grati solvuntur honores;

Compita læta socis genialibus omnia sumant;

Turba choros juvenilis agit: Quintoque Novembris

Nulla dies toto occurrit celebratior anno.

226

Anno ætatis 17. In obitum * Præsulis Eliensis.

A Dhuc madentes rore squalebant genæ,
Et sicca nondum lumina
Adhuc liquentis imbre turgebant salis,
Quem nuper essudi pius,
Dum mæsta charo justa persolvi rogo
Wintoniensis Præsulis.
Cum centilinguis Fama (prob semper mali

Cum centilinguis Fama (proh semper mali Cladisque vera nuntia)

Spargit per urbes divitis Britanniæ, Populosque Neptuno satos,

Cessisse morti, & ferreis sororibus Te generis humani decus, 10

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^{*} Nicholas Felton who died October 5. 1626.

Qui rex sacrorum illâ fuisti in insula	
Quæ nomen Anguillæ tenet.	
runc inquietum pectus irâ protinus	15
Ebulliebat fervidâ,	
Tumulis potentem sæpe devovens deam:	
Nec vota Naso in Ibida	
Concepit alto diriora pectore,	
Graiusque vates parcius	20
Turpem Lycambis execratus est dolum,	
Sponsamque Neobolem suam.	
At ecce diras ipse dum fundo graves,	
Et imprecor neci necem,	
Audisse tales videor attonitus sonos	25
Leni, sub aurâ, flamine:	
Cacos furores pone, pone vitream	
Bilimque & irritas minas,	
Quid temerè violas non nocenda numina,	
Subitoque ad iras percita?	- 30
Non est, ut arbitraris elusus miser,	
Mors atra Noctis filia,	
Erebóve patra creta, sive Erinnye,	
Vastove nata sub Chao:	

Ast illa cœlo missa stellato, Dei Messes ubique colligit; Animasque mole carnea reconditas In lucem & auras evocat: Ut cum fugaces excitant Horæ diem Themidos Jovisque filiæ; Et sempiterni ducit ad vultus patris: At justa raptat impios Sub regna furvi luctuosa Tartari, Sedesque subterraneas. Hanc ut vocantem lætus audivi, cito Fædum reliqui carcerem, Volatilesque faustus inter milites Ad aftra fublimis feror: Vates ut olim raptus ad cœlum senex Auriga currus ignei. Non me Bootis terruere lucidi Sarraca tarda frigore, aut Formidolofi Scorpionis brachia, Non enfis Orion tuus. Prætervolavi fulgidi folis globum, Longéque sub pedibus deam

Vidi

idi

idi triformem, dum coërcebat suos Frænis dracones aureis. rraticorum, fiderum per ordines, Per lacteas vehor plagas, 60 selocitatem sæpe miratus novam, Donec nitentes ad fores entum est Olympi, & regiam crystallinam, & Stratum smaragdis atrium. sed hic tacebo, nam quis effari queat 65 Oriundus humano patre Amœnitates illius loci? mihi Sat est in eternum frui.

Naturam non pati senium.

idi

TEU quam perpetuis erroribus acta fatiscit Avia mens hominum, tenebrisque immersa profundis Oedipodioniam volvit sub pectore noctem! Que vesana suis metiri facta deorum Audet, & incifas leges adamante perenni Affimilare suis, nulloque solubile sæclo Consilium fati perituris alligat horis. Ergóne marcescet sulcantibus obsita rugis

Naturæ

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Naturæ facies, & rerum publica mater Omniparum contracta uterum sterilescit ab ævo? 10 Et se fassa senem malè certis passibus ibit Sidereum tremebunda caput? num tetra vetustas Annorumque æterna fames, squalorque situsque Sidera vexabunt? an & infatiabile Tempus Esuriet Cœlum, rapietque in viscera patrem? IÇ Heu, potuitne suas imprudens Jupiter arces Hoc contra munîsse nefas, & Temporis isto Exemisse malo, gyrosque dedisse perennes? Ergo erit ut quandoque sono dilapsa tremendo Convexi tabulata ruant, atque obvius ictu Stridat uterque polus, superâque ut Olympius aulà Decidat, horribilisque retectà Gorgone Pallas; Qualis in Ægeam proles Junonia Lemnon Deturbata facro cecidit de limine cœli? Tu quoque Phœbe tui casus imitabere nati 25 Præcipiti curru, subitâque ferere ruinâ Pronus, & extincta fumabit lampade Nereus, Et dabit attonito feralia fibila ponto. Tunc etiam aerëi divulsis sedibus Hæmi Diffultabit apex, imoque allifa barathro 30 Terrebunt Stygium dejecta Ceraunia Ditem, In În superos quibus usus erat, fraternaque bella. At pater omnipotens fundatis fortius aftris Consuluit rerum summæ, certoque peregit Pondere fatorum larrces, atque ordine fummo 35 Singula perpetuum jussit servare tenorem. Volvitur hinc lapfu mundi rota prima diurno; Raptat & ambitos fociâ vertigine cœlos. Tardior haud folito Saturnus, & acer ut olim Fulmineum rutilat cristatà casside Mayors. 40 Floridus æternum Phæbus juvenile corufcat, Nec fovet effœtas loco per declivia terras Devexo temone Deus; sed semper amicâ Luce potens eadem currit per figna rotarum. Surgit odoratis pariter formosus ab Indis 45 Æthereum pecus albenti qui cogit Olympo Mane vocans, & ferus agens in pascua cœli, Temporis & gemino dispertit regna colore. Fulget, obitque vices alterno Delia cornu, Cæruleumque ignem paribus complectitur ulnis. Nec variant elementa fidem, folitoque fragore Lurida perculfas jaculantur fulmina rupes. Nec per inane furit leviori murmure Corus, Stringit & armiferos æquali horrore Gelonos VOL. II. Aa Trux

Trux Aquilo, spiratque hyemem, nimbosque volutat. 55 Utque folet, Siculi diverberat ima Pelori Rex maris, & raucâ circumstrepit æquora conchâ Oceani Tubicen, nec vastâ mole minorem Ægeona ferunt dorso Balearica cete. Sed neque Terra tibi fæcli vigor ille vetufti 60 Priscus abest, servatque suum Narcissus odorem, Et puer ille fuum tenet & puer ille decorem Phæbe tuufque & Cypri tuus, nec ditior olim Terra datum sceleri celavit montibus aurum Conscia, vel sub aquis gemmas. Sic denique in ævum Ibit cunctarum series justissima rerum, 66 Donec flamma orbem populabitur ultima, latè Circumplexa polos, & vasti culmina cœli; Ingentique rogo flagrabit machina mundi.

De Idea Platonica quemadmodum Aristoteles intellexit.

Dicite facrorum præsides nemorum deæ, Tuque O noveni perbeata numinis Memoria mater, quæque in immenso procul Antro recumbis otiosa Æternitas,

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Monumenta servans, & ratas leges Jovis,	5
Cœlique fastos atque ephemeridas Deûm,	
Quis ille primus cujus ex imagine	
Natura solers finxit humanum genus,	
Æternus, incorruptus, æqævus polo,	
Unusque & universus, exemplar Dei?	10
Haud ille Palladis gemellus innubæ	
Interna proles infidet menti Jovis;	
Sed quamlibet natura sit communior,	
Tamen seorsùs extat ad morem unius,	
Et, mira, certo stringitur spatio loci;	15
Seu sempiternus ille siderum comes	
Cœli pererrat ordines decemplicis,	
Citimumve terris incolit lunæ globum:	
Sive inter animas corpus adituras fedens	
Obliviosas torpet ad Lethes aquas:	20
Sive in remotâ forte forte terrarum plaga	
Incedit ingens hominis archetypus gigas,	
Et diis tremendus erigit celsum caput	
Atlante major portitore fiderum.	
Non cui profundum cæcitas lumen dedit	25
Direzus augur vidit hune alto finu;	
Non hunc filenti nocte Plëiones nepos	
A 2 2	Vatum

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Vatum sagaci præpes ostendit choro;
Non hunc sacerdos novit Assyrius, licet
Longos vetusti commemoret atavos Nini,
Priscumque Belon, inclytumque Osiridem.
Non ille trino gloriosus nomine
Ter magnus Hermes (ut sit arcani sciens)
Talem reliquit Isidis cultoribus.
At tu perenne ruris Academi decus
(Hæc monstra si tu primus induxti scholis)
Jam jam poetas urbis exules tuæ
Revocabis, ipse sabulator maximus,
Aut institutor ipse migrabis foras.

Ad Patrem.

Irrigulas torquere vias, totumque per ora
Volvere laxatum gemino de vertice rivum;
Ut tenues oblita fonos audacibus alis
Surgat in officium venerandi Musa parentis.
Hoc utcunque tibi gratum pater optime carmen
Exiguum meditatur opus, nec novimus ipsi
Aptiùs à nobis quæ possint munera donis
Respondere tuis, quamvis nec maxima possint
Respondere

Respondere tuis, nedum ut par gratia donis

Esse queat, vacuis quæ redditur arida verbis.

Sed tamen hæc nostros ostendit pagina census,

Et quod habemus opum chartâ numeravimus istâ,

Quæ mihi sunt nullæ, nisi quas dedit aurea Clio,

Quas mihi semoto somni peperere sub antro,

Et nemoris laureta sacri Parnassides umbræ.

Nec tu vatis opus divinum despice carmen, Quo nihil æthereos ortus, & femina cœli, Nil magis humanam commendat origine mentem, Sancta Promethéæ retinens vestigia flammæ. 20 Carmen amant superi, tremebundaque Tartara carmen Ima ciere valet, divosque ligare profundos, Et triplici duros Manes adamante coercet. Carmine sepositi retegunt arcana futuri Phæbades, & tremulæ pallentes ora Sibyllæ; 25 Carmina facrificus follennes pangit ad aras, Aurea seu sternit motantem cornua taurum: Seu cùm fata sagax fumantibus abdita fibris Consulit, & tepidis Parcam scrutatur in extis. Nos etiam patrium tunc eum repetemus Olympum, Æternaque moræ stabunt immobilis ævi, 31 Ibimus auratis per cœli templa coronis,

Aa3

Dulcia

Dulcia fuaviloquo fociantes carmina plectro, Astra quibus, geminique poli convexa sonabunt. Spiritus & rapidos qui circinirat igneus orbes, 34 Nunc quoque sidereis intercinit ipse choreis Immortale melos, & inerrabile carmen; Torrida dum rutilus compescit sibila serpens, Demissoque ferox gladio mansuescit Orion; Stellarum nec sentit onus Maurusius Atlas. 40 Carmina regales epulas ornare folebant, Cum nondum luxus, vastæque immensa vorago Noto gulæ, & modico spumabat cæna Lyæo. Tum de more sedens festa ad convivia vates Æsculeà intonsos redimitus ab arbore crines, 45 Heroumque actus, imitandaque gesta canebat, Et chaos, & positi latè fundamina mundi, Reptantesque deos, & alentes numina glandes, Et nondum Ætneo quæsitum sulmen ab antro. Denique quid vocis modulamen inane juvabit, 50 Verborum seususque vacans, numerique loquacis? Silvestres decet iste choros, non Orphea cantus, Qui tenuit fluvios & quercubus addidit aures Carmine, non citharâ, simulachraque functa canendo Compulit in lacrymas; habet has à carmine laudes. 55 Nec

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[359]

Nec tu perge precor facras contemnere Musas, Nec vanas inopesque puta, quarum ipse peritus Munere, mille fonos numeros componis ad aptos, Millibus & vocem modulis variare canoram Doctus, Arionii meritò sis nominis hæres. 60 Nunc tibi quid mirum, si me genuisse poëtam Contigerit, charo si tam propè, sanguine juncti Cognatas artes, studiumque affine sequamur? Ipse volens Phæbus se dispertite duobus, Altera dona mihi, dedit altera dona parenti, 65 Dividuumque Deum genitorque puerque tenemus. Tu tamen simules teneras odisse Camænas, Non odisse reor, neque enim, pater, ire jubebas Quà via lata patet, quà pronior area lucri, Certaque condendi fulget spes aurea nummi : 70 Nec rapis ad leges, malè custoditaque gentis Jura, nec infulfis damnas clamoribus aures. Sed magis excultam cupiens ditescere mentem, Me procul urbano strepitu, secessibus altis Abductum Aoniæ jucunda per otia ripæ 75 Phæbæo lateri comitem finis ire beatum. Officium chari taceo commune parentis,

A a 4

Me poscunt majora, tuo pater optime sumptu

Cum

Cùm mihi Romuleæ patuit facundia linguæ, Et Latii veneres, & quæ Jovis ora decebant 80 Grandia magniloquis elata vocabula Graiis, Addere suasisti quos jactat Gallia flores, Et quam degeneri novus Italus ore loquelam Fundit, barbaricos testatus voce tumultus, Quæque Palæstinus loquitur mysteria vates. 85 Denique quicquid habet cœlum, sublectaque cœlo Terra parens, terræque & cœlo interfluus aer, Quicquid & unda tegit, pontique agitabile marmor, Per te nosse licet, per te, si nosse libebit. Dimotáque venit spectanda scientia nube, 90 Nudaque conspicuos inclinat ad oscula vultus, Ni fugissie velim, ni sit libâsse molestum.

I nunc, confer opes quisquis malesanus avitas Austriaci gazas, Perüanaque regna præoptas. Quæ potuit majora pater tribuisse, vel ipse 95 Jupiter, excepto, donâsset ut omnia, cœlo? Non potiora dedit, quamvis & tuta fuissent, Publica qui juveni commisit lumina nato Atque Hyperionios currus, & fræna diei, Et circum undantem radiatâ luce tiaram. 100 Ergo ego jam doctæ pars quamlibet ima catervæ

Victrices

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Victrices hederas inter, laurosque sedebo,

Jamque nec obscurus populo miscebor inerti,

Vitabuntque oculos vestigia nostra profanos.

Este procul vigiles curæ, procul este querelæ,

Invidiæque acies transverso tortilis hirquo,

Sæva nec anguiseros extende calumnia rictus;

In me triste nihil sædissima turba potestis,

Nec vestri sum juris ego; securaque tutus

Pectora, vipereo gradiar sublimis ab ictu.

At tibi, chare pater, postquam non æqua merenti Posse referre datur, nec dona rependere sactis, Sit memorâsse satis, repetitaque munera grato Percensere animo, sidæque reponere menti.

Et vos, O nostri, juvenilia carmina, lusus,
Si modo perpetuos sperare audebitis annos,
Et domini superesse rogo, lucemque tueri,
Nec spisso rapient oblivia nigra sub Orco,
Forsitan has laudes, decantatumque parentis
Nomen, ad exemplum, sero servabitis ævo.

PSAL.

PSAL. CXIV.

Σραήλ ότε σαϊδες, ότ' άγλαὰ φῦλ' Ίακώδε Αἰγύπλιον λίπε δημον, ἀπεχθέα, βαρδαρόφωνου, Δη τότε μένον έην δσιον γέν 🕒 υἷες Ικόα. Εν δε θεός λαοίσι μέγα κρείων βασίλευεν. Είδε κρ έντροπάδην φύγαδ' έρρωησε θάλασσα Κύματι είλυμένη ροθίω, όδ' άρ' έςυφελίχθη Ιρός Ἰορδάνης ωστί άργυροειδέα ωηγήν. Έν δ' όρεα ζναρθμοῖσιν ἀπειρέσια κλονέονλο, "Ως πριοί ζφριγόων ες ἐῦτραφερῷ ἐν ἀλωῆ. Βαιότεραι δ' άμα φάσαι ανασκίρτησαν έρίπναι, Οῖα παραὶ ζύριγι φίλη ὑπὸ μητέρι ἄρνες. Τίπ]ε ζύγ' αἰνὰ θάλασσα πέλωρ φύγαδ' ἐρρώησας Κύματι είλυμένη ροθίω; τὶ δ' ἀρ' έςυφελίχθης Ιρός Ιορδάνη ωστί άργυροειδέα ωηγήν; Τίπι όρεα ζααρθμοῖσιν ἀπειρέσια αλονέεσθε 'Ως κριοί ζφριγόων ης ἐὐτραφερῷ ἐν ἀλωῆ; Βαιοτέραι τὶ δ' άρ' ύμμες ἀνασκιρτησατ' ἐρίπναι, Οία παραί ζύριγι φίλη ύπο μητέρι άρυες; Σείεο γαΐα τρέσσα θεὸν μεγάλ' ἐμτυπέονλα Γαΐα θεὸν τρείκο' ὕπατον ζέδας Ἰσσακίδαο, Ός τε κ έκ ζπιλάδων σοταμές χέε μορμύρον ας, Κρήνηντ' ἀεναδν ωέτρης ἀπὸ δακρυσέσσης.

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Q

Philo-

Philosophus ad regem quendam, qui eum ignotum & insontem inter reos forte captum inscius damnaverat, την επί θανάτω πορευόμεν. hæc subito misit.

'Ωα''να εὶ ὀλέσης με τὸν ἔννομον, ἀδέ τιν' ἀνδρῶν Δεινὸν ὅλως δράσανθα, ζοφώτατον ἴσθι κάρηνον 'Ρηϊδιως ἀφέλοιο, τὸ δ' ὕς ερον αὖθι νοήσεις, * Μαψιδίως δ' ἀρ' ἔπειτα τεὸν πρὸς θυμὸν ὀδυρῆ, Τοιὸν δ' ἐκ πόλι " περιώνυμον ἄλκαρ ὀλέσσας,

+ In effigiei ejus Sculptorem.

Αμαθεί γεγράφθαι χειρί την δε μεν είκόνα Φαίης τάχ' ἄν, τρος είδω αὐτοφυξς βλέπων. Τὸν δ' ἐκθυπωτὸν ἐκ ἐπιγνότες φίλοι Γελάτε φαύλε δυσμίμημα ζωγράφε.

Ad Salfillum Poetam Romanum ægrotantem.

SCAZONTES.

Musa gressum quæ volens trahis claudum.
Vulcanioque tarda gaudes incessu,
Nec sentis illud in loco minus gratum,
Quàm cùm decentes slava Dëiope suras

0-

Μὰψ αὖτως δ' ἀρ' ἔπειτα χρόνω μάλα ωολλόν ὀδύρη,
 Τοιὸν δ' ἐχ ωόλεως Εdit. 1645.
 † Added in the Edition of 1673.

Alternat aureum ante Junonis lectum, Adefdum & hæc s'is verba pauca Salfillo Refer. Camœna nostra cui tantum est cordi. Quamque ille magnis prætulit immeritò divis. Hæc ergo alumnus ille Londini Milto, Diebus hisce qui suum linquens nidum Polique tractum, (pessimus ubi ventorum, In fanientis impotensque pulmonis Pernix anhela sub Jove exercet flabra) Venit feraces Itali foli ad glebas, Visum superbâ cognitas urbes famâ Virosque doctæque indolem juventutis, Tibi optat idem hic fausta multa Salsille, Habitumque fesso corpori penitus sanum; Cui nunc profunda bilis infestat renes, Præcordiisque fixa damnosum spirat. Nec id pepercit impia quòd tu Romano Tam cultus ore Lesbium condis melos. O dulce divûm munus, O falus Hebes Germana! Tuque Phæbe morborum terror Pythone cæso, sive tu magis Pæan Liberter audis, hic tuus sacerdos est. Querceta Fauni, vosque tore vinoso

Colles

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Colles benigni, mitis Evandri sedes, Siquid salubre vallibus frondet vestris, Levamen ægro ferte certatim vati. 30 Sic ille charis redditus rursum Musis Vicina dulci prata mulcebit cantu. Infe inter atros emirabitur lucos Numa, ubi beatum degit otium æternum, Suam reclivis femper Ægeriam spectans. 35 Tumidusque & ipse Tibris hinc delinitus Spei favebit annuæ colonorum: Nec in sepulchris ibit obsessum reges Nimium finistro laxus irruens loro: Sed fræna melius temperabit undarum, Adusque curvi salsa regna Portumni.

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MAN-

[366] MANSUS.

Joannes Baptista Mansus Marchio Villensis, vir ingenii laude, tum litterarum studio, nec non & bellica virtute apud Italos clarus in primis est. Ad quem Torquati Tassi dialogus extat de Amicitia scriptus; erat enim Tassi amicissimus; ab quo etiam inter Campaniæ principes celebratur, in illo poemate cui titulus Gerusalemme conquistata, lib. 20.

Fra cavalier magnanimi, è cortesi Risplende il Manso——

Is authorem Neapoli commorantem summâ benevolentiâ prosecutus est, multaque ei detulit humanitatis officia. Ad hunc itaque hospes ille antequam ab ea urbe discederet, ut ne ingratum se ostenderet, hoc carmen misit.

H & C quoque Manse tuæ meditantur carmina

Pierides, tibi Manse choro notissime Phæbi, Quandoquidem ille alium haud æquo est dignatus honore,

Post Galli cineres, & Mœcanatis Hetrusci Tu quoque, si nostræ tantum valet aura Camænæ, 5 Victrices hederas inter, laurosque sedebis. Te

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Te pridem magno felix concordia Taffo Junxit & æternis inscripsit nomina chartis. Mox tibi dulciloquum non inscia Musa Marinum Tradidit, ille tuum dici se gaudet alumnum, IO Dum canit Assyrios divûm prolixus amores; Mollis & Ausonias stupefecit carmine nymphas. Ille itidem moriens tibi foli debita vates Ossa tibi soli, supremaque vota reliquit. Nec manes pietas tua chara fefellit amici, 15 Vidimus arridentem operofo ex ære poetam. Nec satis hoc visum est in utrumque, & nec pia cessant Officia in tumulo, cupis integros rapere Orco, Quà potes, atque avidas Parcarum eludere leges: Amborum genus, & varia sub forte peractam 20 Describis vitam, moresque, & dona Minervæ; Æmulus illius Mycalen qui natus ad altam Rettulit Æolii vitam facundus Homeri, Ergo ego te Cliûs & magni nomine Phæbi, Manse pater, jubeo longum falvere per ævum 25 Missus Hyperboreo juvenis peregrinus ab axe. Nec tu longinquam bonus aspernabare Musam, Quæ nuper gelidâ vix enutrita sub Arcto Imprudens Italas ausa est volitare per urbes.

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Nos etiam in nostro modulantes flumine cygnos 30 Credimus obscuras noctes sensisse per umbras, Quà Thamesis late puris argenteus urnis Oceani glaucos perfundit gurgite crines. Quin & in has quondam pervenit Tityrus oras. Sed neque nos genus incultum, nec inutile Phœbo, Quà plaga septeno mundi sulcata Trione 36 Brumalem patitur longâ fub nocte Boöten. Nos eriam colimus Phæbum, nos munera Phæbo Flaventes spicas, & lutea mala canistris, Halantemque crocum (perhibet nisi vana vetustas) 40 Misimus, & lectas Druidum de gente choreas. (Gens Druides antiqua facris operata deorum Heroum laudes imitandaque gesta canebant) Hinc quoties festo cingunt altaria cantu Delo in herbosâ Graiæ de more puellæ 45 Carminibus lætis memorant Coreinëida Loxo, Fatidicamque Upin, cum flavicomâ Hecaërge, Nuda Galedonio varietas pectora fuco. Fortunate senex, ergo quacunque per orbem Torquati decus, & nomen celebrabitur ingens, Claraque perpetui succrescet fama Marini, Tu quoque in ora frequens venies plausumque viro-Et rum,

Et parili carpes iter immortale volatu. Dicetur tum sponte tuos habitasse penates Cynthius, & famulas venisse ad limina Musas: At non sponte domum tamen idem, & regis adivit Rura Pheretiadæ cælo fugitivus Apollo; Ille licet magnum Alciden susceperat hospes; Tantum ubi clamosos placuit vitare bubulcos, Nobile mansueti cessit Chironis in antrum, 60 Irriguos inter saltus frondosaque tecta Peneium prope rivum: ibi sæbe sub ilice nigrâ Ad citharæ strepitum blandâ prece victus amici Exilii duros lenibat voce labores. Tum neque ripa suo, barathro nec fixa sub imo Saxa stetere loco, nutat Trachinia rupes, Nec fentit solitas, immania pondera, filvas, Emotæque suis properant de collibus orni, Mulcenturque novo maculofi carmine lynces. Diis dilecte fenex, te Jupiter æquus oportet 70 Nascentem, & miti lustrarit lumine Phæbus, Atlantisque nepos; neque enim nisi charus ab ortu Diis superis poterit magno favisse poetæ. Hinc longæva tibi lento sub flore senectus Vernat & Æsonios lucratur vivida susos, 75 Vol. II. Nondum Bb

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Et

[370]

Nondum deciduos servans tibi frontis honores, Ingeniumque vigens, & adultum mentis acumen. Q mihi fi mea fors talem concedat amicum Phæbæos decorasse viros qui tam bene nôrit, Si quando indigenas revocabo in carmina reges, 80 Arturumque etiam sub terris bella moventem; Aut dicam invictæ fociali fædere mensæ Magnanimos Heroas, & (O modo spiritus adsit) Frangam Saxonicas Britonum fub Marte phalanges. Tandem ubi non tacitæ permensus tempora vitæ, 85 Annorumque fatur cineri sua jura relinquam, Ille mihi lecto madidis aftaret ocellis, Astanti sat erit si dicam sim tibi curæ; Ille meos artus liventi morte folutos Curaret parva componi molliter urna. 90 Forsitan & nostros ducat de marmore vultus. Nectens aut Paphia myrti aut Parnasside lauri Fronde comas, at ego secura pace quiescam. Tum quoque, si qua fides, si præmia certa bonorum, Ipfe ego cælicolûm femotus in æthera divûm, 95 Quò labor & mens pura vehunt, atque ignea virtus, Secreti hæc aliqua mundi de parte videbo (Quantum fata finunt) & tota mente serenum

Ridens

Et

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Ridens purpureo suffundar lumine vultus, Et simul æthereo plaudam mihi lætus Olympo. 100

EPITAPHIUM DAMONIS.

ARGUMENTUM.

Thyrsis & Damon ejustem viciniæ pastores, eadem studia sequuti à pueritia amici erant, ut qui plurimum. Thyrsis animi causa prosectus peregrè de obitu Damonis nuncium accepit. Domum postea reversus, & rem ita esse * comperto, se, suamque solitudinem hoc carmine deplorat. Damonis autem sub persona hic intelligitur Carolus Deodatus ex urbe Hetruriæ Luca paterno genere oriundus, cætera Anglus; ingenio, doctrina, clarissimisque cæteris virtutibus, dum viveret, juvenis egregius.

HI Imerides nymphæ (dam vos & Daphnin & Hylan,

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95

ens

Et plorata diu meministis sata Bionis)

Dicite Sicelicum Thamesina per oppida carmen:

Quas miser essudit voces, quæ murmura Thyrsis,

Et quibus assiduis exercuit antra querelis,

Fluminaque, sontesque vagos, nemorumque recessus,

Dum sibi præreptum queritur Damona, neque altam

^{*} comperiens Edit. Fenton.

Luctibus exemit noctem loca sola pererrans.

Et jam bis viridi surgebat culmus arista,

Et totidem slavas numerabant horrea messes,

Ex quo summa dies tulerat Damona sub umbras,

Nec dum aderat Thyrsis; pastorem scilicet illum

Dulcis amor Musæ Thusca retinebat in urbe.

Ast ubi mens expleta domum, pecorisque relicti

Cura vocat, simul assueta feditque sub ulmo,

Tum verò amissum tum denique sentit amicum,

Cæpit & immensum sic exonerare dolorem.

Ite domum impasti, domino jam non vacat, agni. Hei mihi! quæ terris, quæ dicam numina cælo, Postquam te immiti rapuerunt sunere Damon! 20 Siccine nos linquis, tua sic sine nomine virtus Ibit, & obscuris numero sociabitur umbris? At non ille, animas virgâ qui dividit aureâ, Ista velit, dignumque tui te ducat in agmen, Ignavumque procul pecus arceat omne silentum. 25

Ite domum impasti, domino jam non vacat, agni.
Quicquid erit, certè nisi me lupus antè videbit,
Indeplorato non comminuere sepulchro,
Constabitque tuus tibi honos, longumque vigebit
Inter pastores: Illi tibi vota secundo
3º

Solvere

S

G

Si

P

H

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H

F

A

Si

A

Q

Pe

M

D

M

M

C

Solvere post Daphnin, post Daphnin dicere laudes Gaudebunt, dum rura Pales, dum Faunus amabit: Si quid id est, priscamque sidem coluisse, piùmque, Palladiásque artes, sociúmque habuisse canorum.

Ite domum impasti, domino jam non vacat, agni. 35

Hæc tibi certa manent, tibi erunt hæc præmia Damon,

At mihi quid tandem siet modò? quis mihi sidus

Hærebit lateri comes, ut tu sæpe solebas

Frigoribus duris, & per loca sæta pruinis,

Aut rapido sub sole, siti morientibus herbis?

40

Sive opus in magnos fuit eminùs ire leones,

Aut avidos terrere lupos præsepibus altis;

Quis sando sopire diem, cantuque solebit?

Ite domum impasti, domino jam non vacat, agni

Ite domum impasti, domino jam non vacat, agni.
Pectora cui credam? quis me lenire docebit

45
Mordaces curas, quis longam fallere noctem
Dulcibus alloquiis, grato cum sibilat igni

Molle pyrum, & nucibus strepitat socus, at malus auster

Miscet cuncta foris, & desuper intonat ulmo?

Ite domum impasti, domino jam non vacat, agni.

Aut æstate, dies medio dum vertitur axe,

Cum Pan æsculeâ somnum capit abditus umbrâ,

B b 3

IC

Et

Et repetunt sub aquis sibi nota sedilia nymphæ, Pastoresque latent, stertit sub sepe colonus, Quis mihi blanditiásque tuas, quis tum mihi risus, 55 Cecropiosque sales referet, cultosque lepores?

Ite domum impasti, domino jam non vacat, agni, At jam solus agros, jam pascua solus oberro, Sicubi ramosæ densantur vallibus umbræ, Hic serum expecto, supra caput imber & Eurus 60 Triste sonant, fractæque agitata crepuscula sylvæ.

Ite domum impasti, domino jam non vacat, agni, Heu quam culta mihi priùs arva procacibus herbis Involvuntur, & ipsa situ seges alta fatiscit!
Innuba neglecto marcescit & uva racemo, 65
Nec myrteta juvant; ovium quoque tædet, at illæ
Mærent, inque suum convertunt ora magistrum.

Ite domum impasti, domino jam non vacat, agni, Tityrus ad corylos vocat, Alphesibœus ad ornos, Ad salices Aegon, ad slumina pulcher Amyntas, 70 Hîc gelidi sontes, hîc illita gramina musco, Hîc Zephyri, hîc placidas interstrepit arbutus undas; Ista canunt surdo, frutices ego nactus abibam.

Ite domum impasti, dumino jam non vacat, agni. Mopsus ad hæc, nam me redeuntem forte notârat, 75

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T

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J

I

1

1

I

(Et callebat avium linguas, & sidera Mopsus)
Thyrsi quid hoc? dixit, quæ te coquit improba bilis?
Aut te perdit amor, aut te malè sascinat astrum,
Saturni grave sæpe suit pastoribus astrum,
Intimaque obliquo sigit præcordia plumbo.

Ite domum impasti, domino jam non vacat, agni. Mirantur nymphæ, & quid te Thyrsi suturum est? Quid tibi vis? aiunt, non hæc solet esse juventæ Nubila frons, oculique truces, vultusque severi, Illa choros, lususque leves, & semper amorem 85 Jure petit, bis ille miser qui serus amavit.

Ite domum impasti, domino jam non vacat, agni. Venit Hyas, Dryopéque, & silia Baucidis Aegle Docta modos, citharæque sciens, sed perdita sastu, Venit Idumanii Chloris vicina sluenti; 90 Nil me blanditiæ, nil me solantia verba, Nil me, si quid adest, movet, aut spes ulla suturi.

Ite domum impasti, domino jam non vacat, agni. Hei mihi quam similes ludunt per prata juvenci, Omnes unanimi secum sibi lege sodales, 95 Nec magis hunc alio quisquam secernit amicum De grege, si densi veniunt ad pabula thoes, Inque vicem hirsuti paribus junguntur onagri;

B b 4

Lex

Lex eadem pelagi, deserto in littore Proteus Agmina phocarum numerat, vilisque volucrum Passer habet semper quicum sit, & omnia circum Farra libens volitet, serò sua tecta revisens, Quem si fors letho objecit, sua milvus adunco Fata tulit rostro, seu stravit arundine fosfor, Protinus illo alium focio petit inde volatu. 105 Nos durum genus, & diris exercita fatis Gens homines aliena animis, & pectore discors, Vix fibi quisque parem de millibus invenit unum, Aut si sors dederit tandem non aspera votis, Illum inopina dies quâ non speraveris horâ Surripit, æternum linquens in fæcula damnum.

Ite domum impasti, domino jam non vacat, agni. Heu quis me ignotas traxit vagus error in oras Ire per aëreas rupes, Alpemque nivosam! Ecquid erat tanti Romam vidisse sepultam, (Quamvis illa foret, qualem dum viseret olim, Tityrus ipse suas & oves & rura reliquit;) Ut te tam dulci possem caruisse sodale, Possem tot maria alta, tot interponere montes, Tot sylvas, tot saxa tibi, fluviosque sonantes! Ah certè extremum liquisset tangere dextram,

Eţ

120

115

E

H

M

C

E

I

D

F

C

Et bene compositos placidè morientis ocellos, Et dixisse vale, nostri memor ibis ad astra.

Ite domum impasti, domino jam non vacat, agni.

Quamquam etiam vestri nunquam meminisse pigebit,

Pastores Thusci, Musis operata juventus,

126

Hic Charis, atque Lepos; & Thuscus tu quoque

Damon,

Antiquâ genus unde petis Lucumonis ab urbe.

O ego quantus eram, gelidi cum stratus ad Arni
Murmura, populeumque nemus, quà mollior herba,
Carpere nunc violas, nunc summas carpere myrtos, 131
Et potui Lycidæ certantem audire Menalcam.
Ipse etiam tentare ausus sum, nec puto multum
Displicui, nam sunt & apud me munera vestra
Fiscellæ, calathique, & cerea vincla cicutæ,
135
Quin & nostra suas docuerunt nomina fagos
Et Datis, & Francinus, erant & vocibus ambo
Et studiis noti, Lydorum sanguinis ambo.

Ite domum impasti, domino jam non vacat, agni.

Hæc mihi tum læto dictabat roscida luna, 140

Dum solus teneros claudebam cratibus hædos.

Ah quoties dixi, cum te cinis ater habebat,

Nunc canit, aut lepori nunc tendit retia Damon,

0

t

Vimina

Vimina nunc texit, varios fibi quod fit in usus!

Et quæ tum facili sperabam mente sutura

Arripui voto levis, & præsentia finxi,

Heus bone numquid agis? nisi te quid forte retardat,

Imus? & argutâ paulum recubamus in umbrâ,

Aut ad aquas Colni, aut ubi jugera Cassibelauni?

Tu mihi percurres medicos, tua gramina, succos, 150

Helleborúmque, humilésque crocos, foliúmque hyacinthi,

Quasque habet ista palus herbas, artesque medentûm,
Ah pereant herbæ, pereant artesque medentûm,
Gramina, postquam ipsi nil profecere magistro.
Ipse etiam, nam nescio quid mihi grande sonabat
Fistula, ab undecimâ jam lux est altera nocte,
156
Et tum forte novis admôram labra cicutis,
Dissiluere tamen ruptâ compage, nec ultra
Ferre graves potuere sonos, dubito quoque ne sim
Turgidulus, tamen & referam, vos cedite sylvæ.
160
Ite domum impasti, domino jam non vacat, agni.

Ipse ego Dardanias Rutupina per æquora puppes
Dicam, & Pandrasidos regnum vetus Inogeniæ,
Brennúmque Arvigarúmque duces, priscúmque Belinum,

Et tandem Armoricos Britonum sub lege colonos; 165
Tum gravidam Arturo fatali fraude Iögernen,
Mendaces vultus, assumptaque Gorlöis arma,
Merlini dolus. O mihi tum si vita supersit,
Tu procul annosa pendebis sistula pinu
Multùm oblita mihi, aut patriis mutata Camænis 170
Brittonicum strides, quid enim? omnia non licet uni
Non sperasse uni licet omnia, mi satis ampla
Merces, & mihi grande decus (sim ignotus in ævum
Tum licet, externo penitusque inglorius orbi)
Si me slava comas legat Usa, & potor Alauni, 175
Vorticibusque frequens Abra, & nemus omne Treantæ,

Et Thamesis metus ante omnes, & susca metallis Tamara, & extremis me discant Orcades undis.

6

60

ni.

Be-

Et

Ite domum impasti, domino jam non vacat, igni.

Hæc tibi servabam lentâ sub cortice lauri, 180

Hæc, & plura simul, tum quæ mihi procula Mansus,

Mansus Chalcidicæ non ultima gloria ripæ,

Bina dedit, mirum artis opus, mirandus & ipse,

Et circum gemino cælaverat argumento:

In medio rubri maris unda, & odoriferum ver, 185

Littora longa Arabum, & sudantes balsama sylvæ,

Has

Has inter Phœnix divina avis, unica terris

Cæruleùm fulgens diversicoloribus alis

Auroram vitreis surgentem respicit undis.

Parte alia polus omnipatens, & magnus Olympus, 190

Quis putet? hic quoque Amor pictæque in nube pharetræ,

Arma corusca saces, & spicula tincta pyropo;
Nec tenues animas, pectúsque ignobile vulgi
Hinc serit, at circum slammantia lumina torquens
Semper in erectum spargit sua tela per orbes
195
Impiger, & pronos nunquam collimat ad ictus
Hinc mentes ardere sacræ, formæque deorum.

Tu quoque in his, nec me fallit spes lubrica, Damon, Tu quoque in his certè es, nam quò tua dulcis abiret Sanctáque simplicitas, nam quò tua candida virtus? Nec te Lethæo fas quæsivisse sub orco, 201 Nec tibi conveniunt lacrymæ, nec slebimus ultrà, Ite procul lacrymæ, purum colit æthera Damon, Æthera purus habet, pluvium pede repulit arcum; Heroúmque animas inter, divósque perennes, 205 Æthereos haurit latices & gaudia potat Ore sacro. Quin tu cœli post jura recepta Dexter ades, placidúsque save quicunque vocaris,

Seu tu noster eris Damon, sive æquior audis
Diodotus, quo te divino nomine cuncti
Cœlicolæ nôrint, sylvisque vocabere Damon.
Quòd tibi purpureus pudor, & sine labe juventus
Grata suit, quòd nulla tori libata voluptas,
En etiam tibi virginei servantur honores;
Ipse caput nitidum cinctus rutilante corona,
Lætáque frondentis gestans umbracula palmæ
Æternum perages immortales hymenæos;
Cantus ubi, choreisque furit lyra mista beatis,
Festa Sionæo bacchantur & Orgia thyrso.

Jan. 23. 1646.

75

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eu

Ad JOANNEM ROUSIUM Oxoniensis Academiæ Bibliothecarium.

De libro Poematum amisso, quem ille sibi denuo mitti postulabat, ut cum aliis nostris in Bibliotheca publica reponeret, Ode.

Strophe 1.

GEmelle cultu simplici gaudens liber,
Fronde licet geminâ,
Munditiéque nitens non operosâ,
Quam manus attulit
Juvenilis olim,
Sedula tamen haud nimii poetæ;

Dum

Dum vagus Ausonias nunc per umbras,	
Nunc Britannica per vireta lusit	
Infons populi, barbitóque devius	
Indulsit patrio, mox itidem pectine Daunio	10
Longinquum intonuit melos	
Vicinis, & humum vix tetigit pede;	
Antistrophe.	
Quis te parve liber, quis te fratribus	
Subduxit reliquis dolo?	
Cum tu missus ab urbe,	15
Docto jugiter obsecrante amico,	J
Illustre tendebas iter	
Thamesis ad incunabula	
Cærulei patris,	
Fontes ubi limpidi	20
Aonidum, thyasusque sacer	
Orbi notus per immensos	
Temporum lapsus redeunte cœlo,	
Celeberque futurus in ævum;	
Strophe 2.	
Modò quis deus, aut editus deo	25
Pristinam gentis miseratus indolem	
(Si fatis noxas luimus priores,	

Mollique

Mollique luxu degener otium)	
Tollat nefandos civium tumultus,	
Almaque revocet studia sanctus,	30
Et relegatas fine sede Musas	
Iam penè totis finibus Angligenûm;	
Jmmundafque volucres	
Unguibus imminentes	
Figat Apollineâ pharetrâ,	35
Phinéamque abigat pestem procul amne Pegaséo.	
Antistrophe.	
Quin tu, libelle, nuntii licet malâ	
Fide, vel oscitantià	
Semel erraveris agmine fratrum,	
Seu quis te teneat specus,	40
Seu qua te latebra, forsan unde vili	
Callo teréris institoris insulsi,	
Lætare felix, en iterum tibi	
Spes nova fulget posse profundam	
Fugere Lethen, vehique superam	45
In Jovis aulam remige pennâ;	
Strophe 3.	
Nam te Roufius sui	
Optat peculi, numeróque justo	

Sibi

20

ue

Sibi pollicitum queritur abesse,	
Rogatque venias ille cujus inclyta	50
Sunt data virûm monumenta curæ :	
Téque adytis etiam facris	
Voluit reponi, quibus & ipse præsidet	
Æternorum operum custos fidelis,	
Quæstorque gazæ nobilioris,	. 55
Quàm cui præfuit Iön	,
Clarus Erechtheides	
Opulenta dei per templa parentis	
Fulvosque tripodas, donaque Delphica,	
Iön Actæâ genitus Creusâ.	60
Antistrophe.	
Ergo tu visere lucos	
Musarum ibis amænos,	
Diamque Phæbi rursus ibis in domum,	
Oxoniâ quam valle colit	
Delo posthabità,	65
Bifidéque Parnassi jugo	
Ibis honestus,	
Postquam egregiam tu quoque sortem	
Nactus abis, dextri prece follicitatus amici	i.
Illic legeris inter alta nomina	
	Authorum

Authorum, Graiæ simul & Latinæ Antiqua gentis lumina, & verum decus.

5

00

65

um,

Epodos.

Vos tandem hand vacui mei labores, Quicquid hoc sterile fudit ingenium, Jam serò placidam sperare jubeo 75 Perfunctam invidià requiem, sedesque beatas Quas bonus Hermes Et tutela dabit solers Rousi. Quo neque lingua procax vulgi penetrabit, atque longè Turba legentum prava facesset; 80 At ultimi nepotes, Et cordation ætas Judicia rebus æquiora forfitan Adhibebit intergro finu. Tum livore sepulto, 85 Si quid meremur sana posteritas sciet Rousio favente.

Ode tribus constat Strophis, totidémque Antistrophis, unâ demum Epodo clausis, quas, tametsi omnes nec versuum numero, nec certis ubique colis exactè respondeant, ita tamen secuimus, commodè legendi potiùs, quàm ad antiquos concinendi modos rationem Vol. II. C c spectantes.

spectantes. Alioquin hoc genus rectius fortasse dici monostrophicum debuerat. Metra partim sunt κατὰ Cχέσιν, partim ἀπολελυμένα. Phaleucia quæ sunt Spondæum tertio loco bis admittunt, quod idem in secundo loco Catullus ad libitum secit.

* Ad CHRISTINAM Suecorum Reginam nomine Cromwelli.

Ellipotens Virgo, septem Regina Trionum,
Christina, Arctoï lucida stella poli,
Cernis quas merui dura sub casside rugas,
Utque senex armis impiger ora tero;
Invia fatorum dum per vestigia nitor,
Exequor et populi fortia jussa manu.
Ast tibi submittit frontem reverentior umbra;
Nec sunt hi vultus Regibus usque truces.

^{*} These verses were sent to Christina Queen of Sweden with Cromwell's picture, and are by some ascribed to Andrew Marvel, as by others to Milton: but I should rather think they were Milton's, being more within his province as Latin Secretary.

An INDEX of the less common words occasionally explained and illustrated in the Notes.

P. R. stands for Paradise Regain'd, S. A. for Samson Agonistes, P. for the Poems, and S. for the Sonnets. The Letters I. II. &c. denote the books, poems, or sonnets; the figures 1, 2, &c. the verses.

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